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A SPANISH MEMORY.

WRITTEN FOR THE NEW YORK CLIPPER, BY VANDYKE BROWN.

Seated in a Spanish tavern,
Sipping noble, true old sherry,
Once I saw the prettiest girl that
Ever made a man's heart merry!
Yes, although a simple peasant,
Daughter of a landlord Tartar,
She was fair enough, I wear it,
To have wed a Knight of Garter!

To and fro she lightly glided,
Bringing wine to Don and Senor,
While their hearts she captivated
By her modest, sweet demeanor.
Rare, indeed, was that old sherry,
Drawn from out the tavern's larder;
But a thousand-fold diviner
Was the nymph of the posada.

Would I had the power to paint her
Paint her in her glowing beauty,
With those eyes that flashed upon me
Half in passion, half in duty!
With the red lips ripe and tempting,
And the blue-black heavy tresses,
And that soft, voluptuous manner
Hiding more than it expresses!

Ah, how vividly I see her,
In her low-cut, shapely bodice,
With the bosom of a Venus
And the girdle of a goddess!
As she leaned across the table,
To exchange the wine for barter,
I caught a glimpse—one only—
Of her scarlet silken garter!

Oh, vision to be cherished—
That foot and dainty ankle,
And the hose of snowy whiteness—
'Twere enough a monk to rankle!
Still in memory I behold her,
As she stood there prone to barter,
Bending just enough to let me
See the color of her garter!

Years have come and years have vanished
Since the day I drank that sherry,
But I never yet have banished
From my mind the maiden merry!
And at times I sit and wonder,
Had I been a trifle smarter,
Could I not have been forever
Knight of that bewitching garter!

THE SCENE-PAINTER'S STORY.

WRITTEN FOR THE NEW YORK CLIPPER, BY DAVID LOWRY.

Everybody predicted bad business when Pap Potter leased the old Adelphi, and with reason. The Adelphi had swallowed a mint of money. Everybody who managed it lost money. It was unfortunate from the night it was opened until Potter wrote me to "come on and help him straighten things up." The best manager in the country—Colonel Campbell—lost ten thousand pounds in it before he gave the theatre up "as a graveyard." That was the name the Adelphi was known by. The profession always spoke of it as a graveyard. Its reputation was so bad that stars avoided it as a plague. There was Hammersly, who coined money in every other theatre, and lost it in the Adelphi. He swore he'd never enter it again. And there was Hool, the first comedian in the country, barely made enough to pay his expenses the week he played at "The Coffin," as he called it ever afterwards. Spite of all the bad luck, Colonel Campbell, who was as plucky as any man in the business, undertook the task of changing the "luck" of the theatre. He argued it was all in the manage. ment. It cost him just three years' hard work and ten thousand pounds to prove himself a false prophet.

When Potter sent me a letter with the Adelphi head printed on it I thought he was crazy. My obligations to him did not permit any choice. It was understood that when he desired my services he would send for me, and I responded instantly. I had faith in Potter, and he had reason to trust me. Twice in his theatrical career, when he was stranded, my art and my advice put him on his feet. I urged him to get up spectacles, and worked night and day until I was satisfied with the scenery. I designed all the costumes, and fairly pushed Potter into good luck twice—once by putting on a Christmas pantomime that ran four months, then woke the provinces up as they had never been roused before by a spectacle. The second venture, five years later, I named "Achmet." The old Londoners talk of it to this day.

I thought matters must be at a very low ebb with Potter to go into that old rookery, or else his friends should look after him; but when I made my way into a little cubby-hole dignified with the name of box-office, he met me smilingly, and in his brisk, energetic way said, as he grasped my hand warmly:

"Now you are here, we are all right. But you have no end of work ahead of you."

"What in the name of the ——"

"Save all that," he replied, interrupting me. "There's nothing new to be said on the subject. Everybody predicts failure. All the changes have been rung on the subject. I'm to live three months; six months; a year; and some kind friends allow me two. I'm to lose all; and some prophesy I'll sink so deep in debt that all the mechanical principles can't lift me on my feet again. Still," smilingly, "you see I meet my fate like a man."

I was impatient, but I said no more. He led the way, and together we looked over the building.

The Adelphi was a piece of patchwork. It was a grand music-hall in its time, with a great fountain in the centre, and a wreath of foliage around, reinforced with shells, pebbles, stuffed birds, kangaroos and monkeys. The loneliest place I ever looked into. Then the plain wooden seats were taken out, partitions put up, and commerce ruled for a brief period. Clothiers and green-grocers did not thrive better than the wicked actors, so the owner of the property thought he would try a theatre with three tiers—no less would do him. But in all these changes there was so much sacrificed in false economy that the place was, as I have said, simply a piece of patchwork. There were more corners—more unexpected and useless passage-ways than I ever found in any theatre I entered. Newcomers were continually losing themselves and getting wrong-twisted in it, and then it was necessary to make a noise to attract the attention of others to help them out. Squeers, an old man who was a fixture in the establishment, usually helped them out. He was a queer old chap—silent, but as faithful as a watch-dog. He lived in the theatre. At least, I never found him out of it. I used to think Squeers never slept. If anyone called in a dressing-room, paint-room, property-room, or carpenter's-room, Squeers would be sure to answer.

"What's his name?" said the treasurer, who came in after Potter when we had looked all over the place, and were standing in the middle of the stage, looking at the worst scenes I ever saw. Potter introduced me before the new treasurer could make him understand he meant Squeers, who glided around like a ghost.

"Oh, I have forgotten his name. Everybody calls him Squeers. We won't invent a new name."

So that was all anyone knew about Squeers.

Pap Potter was a plucky manager. He began very sensibly with "jobbers"—that is, instead of contracting debt in advance by luring a stock company for the season, he fixed on a couple of plays, both new, and selected the actors he thought most suitable, and in that way Potter obtained the services of capable people. What he counted on just as soon as matters could be got into shape was in getting ahead of his competitors by promptly reproducing the best French plays. It was a brilliant idea, and was well worked out. I ran over the channel, got my points in a single performance, hurried back, and for one season at least the old Adelphi surpassed the Paris people in mounting new pieces.

But it did not pay, and Potter was the first to see it was a losing business. Our relations were so peculiar that he counseled with me from the first. After an unusually light week I remarked to Potter on salary day that if matters did not take a turn I would set the whole force on "Achmet." He looked rather glum for a while, then said suddenly: "I've a better idea." But he did not tell me what it was until another week rolled round, then he startled me by coming into the paint-room one morning and blurting out:

"My mind's made up. It's the only thing that's left me. We'll go into the opera business."

I was watching the boy lowering the paint-frame when he said it. I told him he could go down and get me a pint of beer, and when he was out of ear-shot I opened on Potter. Every argument a man could use I plied, and at the end of ten minutes he coolly told me *he* was the victim, and I was merely a spectator. He said something about rats deserting a sinking ship, and then my turn came. He never got such a lashing in his life. He was glad to get downstairs. And I sat looking steadily at the work on the paint-frame that I had not the heart to touch.

The town was laughing at Pap Potter's announcement—he was the quickest man to act on an idea I ever met—when Potter burst in on me one evening just as I was removing my overalls, and, catching me by the arm, said:

"Daylight at last, my boy. We'll come out all right yet; then we will see whether Pap Potter is a fool."

"Don't count me in, please," said I stiffly. "I want it understood I am dead against your singers. It takes a man who understands it to manage opera."

"PROFESSIONAL" BEAUTIES OF LONDON.

1. MRS. LANGTRY, the "Jersey Lily," has many admirers, and is acknowledged as a leader in fashionable circles. She is the daughter of the Rev. Wm. Corbett La Breton, M. A., Dean of Jersey and Rector of St. Heliers. Her husband is a wealthy Irishman. Some time ago she appeared upon the London stage, and made quite a favorable impression. Negotiations are pending with the view of inducing her to visit this country, professionally.

2. MRS. ARTHUR BEARE has a wealthy husband, and was for a time the cynosure of all eyes in West-end drawing-rooms. She now lives in semi-retirement at Brighton.

3. MRS. CORNWALLIS-WEST (the central portrait) is the wife of the Hon. Major Cornwallis-West of Ruthin Castle, Wales. She has the *entree* to the highest circles, and is much admired for her beauty.

4. MRS. THOMPSON is the wife of Captain Livingstone Thompson of the 11th Hussars. Recently she appeared in an amateur theatrical performance at the Gaiety, and charmed everyone present by her fine acting and striking beauty.

5. MRS. HUNGERFORD is connected by marriage with one of the oldest families in the county of Northampton. Dingley Park and Maidwell Park are the well-known centres of high-life and good old English hospitality.

"Pish. *You* once managed a ballet company for me. And you can't lift one foot before another!"

"Yes. You can get lots of chorus-singers. I can go out, and inside of twenty-four hours find you people competent to fill all the parts creditably—but *that* isn't your idea. You don't want anything so tame as that. Where is your star? Where, Mr. Potter, is your prima-donna?"

"Now you are coming to it," he replied, rubbing his hands gleefully.

"Potter," said I, "I believe you are crazy."

"Thank you! Wait till you see the new prima-donna."

"If you said wait till I hear her, there might be some sense in it."

"You shall hear her to-morrow, and if you don't agree with me then I'll never credit you with sound judgment again."

"Who is she?"

"Ah, that is a secret."

"Where did you find her?"

"That's the strangest part of it. In an out-of-the-way village. I heard her in a church. A cousin, with a hankering for music, wrote me to come down, and I was never more surprised in my life, I tell you, than when I heard her."

"Curious," I said, "that a singer like that should remain undiscovered so long."

"Not at all. She is just from Italy, where she was taught by the best masters. She made her first appearance in a small town—I forget the name now; no matter—under an assumed name."

"Is she good-looking?"

"You will tell me after you see her. She will take the town by storm, I tell you."

I was not prepared, spite of this, for the surprise that awaited me when I accompanied him to the village where the new prima-donna was concealed. Potter experienced no difficulty in persuading her to sing for us in the church Such a voice! I was as enthusiastic as Potter over her.

When we brought her down to London for rehearsal everybody was sworn to secrecy. The outside world for once was in blissful ignorance of the treat that awaited it. There was one point we were not quite clear on. That was whether to advertise her as an English woman or an Italian. Finally Potter hit upon a brilliant idea. There was an American actor in London, a great tragedian, who was making a noise. Everybody was telling about the American tragedian.

"I have it," said Potter; "she shall be an American."

No sooner said than done. That very evening she was billed as "The American Prima-donna."

The weeks we suffered in preparing for what I prophesied would be Potter's last effort to attract people to the Old Adelphi! Finally the night of nights came. Potter displayed excellent judgment, down to the smallest details. He surprised me. He managed to seat his friends. Then I waited the tug of war. The chorus were well disciplined, fresh, and the women pretty. Potter persisted in efforts to secure pretty women. The basso came on, won two rounds of applause, and the tenor followed, with almost equal success. Then a murmur ran through the house. The new prima-donna—"the American" was on.

She was the prettiest picture I ever saw on the stage.

The audience held their breath, spell-bound. Her hair was pure gold. Everybody could see it was no tawdry, furzy stuff—no chalky-white in it; no bulk, or any room to doubt it was her own hair. It was a beautiful head—little, shapely, on a beautiful neck, just a trifle arched as she acknowledged the applause that welcomed her—a head that was held firmly, that was upheld with pride. From the tip of her toes, encased in white-satin slippers, throughout the exquisite drapery that seemed to bear her on like wings, to the tips of her fingers, from her heel to her crown—the glorious golden crown that flashed on the audience in the Old Adelphi that night—she was a queen.

There was a hush like the stillness of death, followed by a roar that shook the building to its foundations. I have witnessed many receptions, but never anything else that could be compared to the hurricane of applause that rewarded the first song the American sang that night.

The "Divine Fanny" had come and gone; came like a blazing meteor, scattering all other stars right and left. All fell away—were as nothing before the craze that carried men and women away when Elsler appeared. Men had erected a divinity out of the maze, and named it Fanny. Then there was reaction. They were in a mood to glorify song. It was the American, found in an obscure town, singing in a church choir, that wrought the change.

When the first note floated upwards, filling the theatre, enthralling the vast audience, old Squeers, looking like a man dazed with misfortune and gin, was near the door in the rear of the pit. He had been doing something about the stoves. Squeers turned, looked at the beautiful woman on the stage, then at the people around him, with a hopeless, bewildered air.

"Where did she come from?" asked a portly gentleman when the first wave of applause died away, and the interlude gave the people opportunity to breathe. "Where did they find her? She looks like an English girl."

"In a church at Belknap Bridge," replied a young man beside him. So Potter's well-guarded secret is out, thought I, as I looked meaningly at the young man—a nephew of an opposition manager.

"Her name—who is she?"

"You'll have to ask Pap Potter, the manager. He considers that a great secret."

"Belknap Bridge," said Squeers suddenly, plucking the young man's sleeve. The American was singing again, and the young man said shortly:

"Shut up—how can a man hear?"

There were others frowning upon him, and Squeers should have been silent, but he placed both hands pleadingly on the young man's sleeve, and, leaning towards him, whispered in a voice I could hear, said:

"You said Belknap's Bridge. Do you know it surely—is there no mistake?"

"No! Now go away!" Squeers very suddenly disappeared through the outward entrance. He had a way of dropping out of sight, and in his well-worn, noiseless shoes, that reminded one of vampire traps. They called the American on again and again. Then the curtain went down. But the audience were wild. They made such a row that Potter ordered the curtain up again. The audience cheered, clapped their hands; then there was a brief lull, followed by such roars of laughter as never before were heard in the Adelphi. There was one prolonged shout, waking the echoes, pervading the

greenroom, and bringing people to the doors of the dressing-rooms. And no wonder. There, several steps from the wings, near the footlights, stood the American, the superb beauty who had fired the most critical of audiences, and just back of her, crouching at her feet and holding her train to his lips, was poor old Squeers.

His slouch hat concealed his face, but his hands, grimy with coal and dirt, were displayed in striking contrast with the rare lace. The light shining full upon his greasy pantaloons made them look as if they were varnished. His old woolen jacket hung limp and ragged, exposing his dirty shirt—a picture of wretchedness and dirt beside a wondrous beauty in white satin and lace, with a golden crown a queen might envy.

How he got there—what the stage-manager was about—has always puzzled me. He was not muddled with ale or gin. Squeers always knew his place, and kept it.

The beauty discovered there was something amiss, and stepped aside. Then her scornful glance fell on Squeers kneeling at her feet. She stepped forward, bowed very deliberately to the audience, and walked off, leaving the curtain falling with Squeers in possession of the stage. Not all the noise made by the orchestra could drown the laughter of the audience then.

The opera proceeded—the chorus and tenor and baritone had the stage ten minutes; then the American came on again. There were no backward people in those days. When they liked things they had ways to show it. And woe betide the man or woman they disliked! They not only hissed them—they bestowed rude epithets upon them, that had the artists had their choice I am sure they would have preferred a cut from a whip-lash. It would not have cut so deep, or made so bad a sore. The people could not do enough to attest their approval of the American. They shouted themselves hoarse; tossed jewels and purses at her feet. Such a whirlwind of excitement ensued that it carried away even sensible people. The beauty bowed, and bowed again and again. Her last bow was made at the left entrance. Potter seized my hand and whispered in my ear:

"We're made, my boy—we're made!"

In another moment the rdmarkably talented American would be shut out from us. But the roar of applause sharpened into a shriek of horror. In going off, the American's train touched the footlights. In an instant lace, flounces and the train itself was licked up by the flames. The tenor, just entering on the right, threw up both hands, and ran towards her. But there was one swifter than the tenor. Old Squeers darted out from the wings and caught the American in his arms. The curtain came down on the run as he was beating out the flames with his hands. There was a cry of "Fire!" and the audience made a rush for the entrance.

Fear governs the world. *Fear!* I know it. Twice in my life fear—excessive fear—caused my heart to stand still. Once when I was paymaster's sergeant in India, when we were surrounded by thousands of black devils who would have burned us like leaves, wearied with night-marches, we laid down to sleep—an entire brigade. At midnight we were a bustling crowd. Alone, sleep bound us. A horse tramped upon a sleeping soldier, who woke with an unearthly cry. The entire brigade awoke like one man, panic-stricken. Men and officers forgot all discipline. They ran hither and thither, questioning and cursing like madmen. The more experienced were compelled to resort to physical means to quiet and calm the brigade. Men were cuffed into quiet.

Again, while on guard, the relief by some inexplicable mistake overlooked me until sleep bound my eyelids. The strong sunlight shining in my face woke me. I thought in that flash of time that I had been murdered at my post and woke on Judgment-day!

I think some such panic seized the audience that night. They acted like cowards. The rush for the door overpowered me. I remember waving my hand towards the man at the door, as I strove to reassure the people who bore me down, a mass of unreasoning, insensate creatures.

* * * * * * * *

It was a year to a day when I entered the Adelphi again. With the exception of the stairway, everything was the same—yes, even the doors that had yielded, like the stairs, to the weight thrown upon them in the panic that cost a score of lives.

I hobbled in on my crutches, and moused around until I met Potter.

"Glad to see you on your legs again, old fellow."

Pap Potter almost cried over me.

"Well, how has it been going?"

"Fairly well. Come into the box-office and rest."

"I haven't seen Squeers."

Potter turned away suddenly, and pretended to be busy with his letters.

"I said I did not meet Squeers."

"No!" said Potter, wheeling around quickly. "I don't think you are likely to meet him—unless it's in the other world."

"I did not see his name in the list."

"It was there. Not as Squeers, though."

"What is the mystery? What makes you so silent about old Squeers?"

"We—we don't talk about it. *She* made us promise."

"*She?* Do you mean the American?" Somehow I understood intuitively what was coming. I remembered Squeers' ridiculous action. I saw him again kneeling at the American's feet, saw the beauty looking down on him scornfully, heard the jeering laughter of the audience. "Tell me; how did she come out of it?"

"Squeers saved her life. Rolled her in matting. She was not hurt. Not a hair singed. Squeers suffered for it. He was terribly burned. He—he died. But the doctors said it was not the burn, so much as the shock, that did it."

"The shock!"

"Why, you see, the American was Squeers' daughter. It was a surprise to all of us. His wife deserted him, taking the little girl with her, when she was seven years old. He knew her by her resemblance to his wife. That was the trouble—what took him on when he made himself at first so ridiculous, and finally so useful, at the sacrifice of his life."

WHY A MONTANA MAN COULD NOT ENJOY HIS WHISKEY.

"Is this a barroom?" asked a strapping fellow, in a coon-skin cap and a butternut suit, as he eyed the piles of glasses and glittering bottles.

"Certainly, sir; what'll you have, sir?" answered and inquired the white-aproned attendant.

"I reckon not," responded the coon-skin, glancing around suspiciously. "Where's the barrels you sit on?"

"We keep the barrels in the cellar."

"Where's the gang sittin' around the stove and ready to waltz up at the sight of coin?"

"We don't allow any sitting around here. When a gentleman drinks he goes out."

"Where's the man with his eyes gouged out?" demanded the coon-skin in a whisper.

"We don't have such parties here. Can I do anything for you?"

"Ain't ye got any odd noses somewhere?" asked the visitor, with a worried expression.

"No, we haven't," responded the barkeeper firmly.

"Will the man who tomahawks strangers be in directly?" interrogated coon-skin, after a short pause.

"Don't know any such man. If you want anything, ask for it."

"But the fellow that shoots the glass out of your mouth without spilling the p'ison where might he be?"

"Perhaps you had better go away from here. I think you had better get out."

"Say them words again, pardner. That sounds like it. That's natural."

"Get out, or I'll throw you out."

"Oh, now you're whisperin', stranger! Sing it over to me. Club me once or twice. Put a bullet through this nigh lung. Put a skewer through that left kidney of mine. You're a shoutin' now! Gimme some judgment sunrise. Talk to me again. Why didn't you declare yourself at first, pardner? Why did you hold back? Throw me the tan-bark."

And he poured out an allopathic dose and downed it, paid for it and walked off.

A Montana man can't enjoy his whiskey in a barroom that doesn't someway remind him of home.

NOT IN THE FAMILY.—An old Detroiter took home two jugs the other day, one labeled "Boiled Oil" and the other "Turpentine." They were placed in the barn, and pretty soon it was noticed that the old man had business there at regular intervals. His oldest son slyly followed him and saw him take a deep draught from one of the jugs. The old man heard a step outside, and before going out he arranged those jugs according to his artistic taste. He was hardly gone when the son skipped in and took a drink from the jug out of which he supposed his father drank. The next moment he was sputtering, coughing and gasping, and the old man entered and asked:

"Turpentine doesn't agree with you, does it?"

"But I saw you drink it!" exclaimed the injured and indignant son.

"That is true," said the old man, while a beautiful smile played over his face, "but it doesn't necessarily follow that the rest of the family must relish turpentine because I do!"

THE BRAND OF CAIN.

TRANSLATED FROM THE FRENCH OF FORTUNE DU BOISGOBEY FOR THE NEW YORK CLIPPER.

BY COL. THOMAS PICTON.

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BOOK II: A DESCENDANT OF THE CONQUEROR.

CHAPTER XIII.

It is said that happiness is never perfect in this world, and nevertheless towards the close of the month of June it might, perchance, have been encountered in open Paris, within a house situated between a garden and courtyard at the termination of the Rue d'Assas. In consequence of the various felicities enjoyed by its inmates, the Mornac mansion had become a veritable paradise. Thither the Marquis of Champtoce, Louise Bernard and Jean of Monville especially never failed daily to resort, and between the castle on the Boulevard d'Italie and the mansion of the Rue d'Assas flowed a ceaseless interchange of visits and of congratulations.

Upon a certain day when the Marquis and the ex-notary were walking side by side along one of the winding paths of the Mornac garden, the least experienced observer would have detected, through nothing more than their actions and gestures, that their conversation had taken a most serious turn. The evening threatened to become stormy, and the horizon was covered by red-tinged clouds. Not a breath of air disturbed the leaves of those magnificent magnolias shading the walks traced from designs of the ex-notary, who prided himself upon possession of the secret of landscape gardening. The Marquis spoke in very low tones, and Mornac listened to him apparently with calmness and attention. Perchance they feared, through raising their voices, to disturb a pleasant picture presented to them at the end of the sward along which they were walking.

Within a verdant nook encircled by flowering plants could be seen the outlines of the two lovers, seated upon a moss-covered bank, and radiant with love and youth. Madame Mornac, proudly installed in a rustic chair a few paces from these turtle-doves, was animated in enunciating the cut she was to give the wedding-garments of her young friend. To the spot had been wheeled the armchair of Madame Mathis, visibly recuperated, so that a stranger would scarcely believe her to be a paralytic from the life and intelligence displayed in her eyes, constantly fixed upon her beloved godchild.

"When I think, my friend," said the Marquis, pointing to the loving couple, "they may be brought to sorrow through the wickedness of that vile Noridet or of these Brossin wretches, I truly regret having been so indulgent."

"Bah! Marquis," said the ex-notary, "never repent of having forgiven. And, moreover, what can these people do against you or yours? They can no longer bite and scratch, for you have clipped their claws and drawn their teeth. It suffices to, I think, to send afar these noxious beasts, and if I am not deceived the entire race of Brossins will be shortly over the frontier."

"It should have been done a long time since, and day before yesterday I called upon the father to signify to him that the business must be closed up."

"He did not attempt resistance, I presume?"

"No; but he had a crowd of excuses, more or less specious, to procrastinate the marriage-day. His wife was sick, his son had no situation, and the liquidation of his debts absorbed all his time. Finally, I gave him eight days to marry off Henriette to Noridet and to depart with them to Germany. I will not alter this, my ultimatum."

"Be sure, Marquis, that this delay be not overstepped. All that crowd have too much at stake to disobey your commands."

"I believe it. Still I must be on my guard, especially against Jules Noridet, who is a dangerous villain; and, moreover, I have other cares."

"Not with respect to our dear ward, I suppose. I have never before seen her so happy and charming. Since finding her father she is transformed."

"Yes—yes—Andree consoles me for everything; but there are around her sorrows it is beyond my power to appease."

"What ones, Marquis? You will have a deal of trouble to persuade me that those around you can be unhappy."

"It is so, nevertheless. The daughter of my old friend Bernard finds herself in sore affliction. Fortoto, the worthy youth she loves, has gone to his mother to ask permission for their marriage, and ——"

"If it be refused, we have the 'respectful summons,'" interrupted Mornac, remindful of his old profession.

"Worse than that. Aurora, the old negress—unfortunately for him, his mother—has suddenly disappeared, and cannot be found. Fortoto is in consternation, and Louise appears so seriously affected that her health is in jeopardy."

"At her age there is always a remedy, and in truth, Marquis, there is nothing in all that alarming."

"But for some days past I have been a prey to sinister presentiments."

"Come! come! Marquis," suddenly broke in the voice of Madame Mornac, "your children are sighing for you."

The Marquis hastily obeyed the summons. Andree arose, and threw herself upon her father's neck, while Jean hastened to press his hand with filial tenderness.

"Scold them, Marquis—scold them well. For over an hour have I been talking about the wedding-dress to these wicked children, and I can't draw a word out of them with a breath of common sense."

"Father, we were speaking of the apartments you are to have by the side of ours, on the first floor in the new chateau of the Black Stone. Is that not more interesting than wedding-dresses?" said the young lady with an infantile pout. "In the first place, I only want to wear white dresses, Scotch plaids and green veils, as upon the day I went to the ruins to knock against the wall of the vaulted hall."

This sudden calling up of one of the most dramatic scenes in his life brought tears to Champtoce's eyes.

"Do you hear her, the silly child!" exclaimed Madame Mornac, scandalized. "To give you green veils to run over the cliffs, and it will be fine to see the chatelaine of Monville in Scotch plaid! No, no, mademoiselle, you will wear silks, velvets and diamonds."

"What think you, my children, of a journey to La Beaudonière, and a marriage celebrated in the poor church at Biville?" inquired the Marquis.

"Oh, father, how good you are!" exclaimed Andree, clapping her hands. "I would not have dared to ask you that, but it has been one of my dreams. Believe you that Jean told me a moment since that this high society in Paris almost worries him to death, and that we shall be more happy beneath the tall trees or upon the beautiful beach of Biville."

"Yes, yes, beautiful beach, indeed! When you walk out the tide carries you away," grumbled Madame Mornac, who had good reason to treasure animosity against the waves of the Channel.

"I don't want such a tide again," said the girl, glancing upon her preserver then, Jean of the Cliffs. "Hence, father, it is agreed that we marry at Biville, at night, in the old church, scarce lighted, as it was upon the evening when I went to pray for you. When shall we start?"

"My dear Andree," interposed the ex-notary, "you must give me time to write to the Mayor, that he may satisfy certain legal requirements."

"Oh, those wretched words! What a country is France!" exclaimed the enthusiastic creole. "I am very sure that in the Mauritius they marry without all these formalities."

Champtoce became suddenly pale—so pale that his daughter asked in affright:

"You are in pain, father? Heavens! what ails you?"

The poor girl had no suspicion that in her innocent enthusiasm for colonial customs she had involuntarily alluded to her mother's sad destiny.

"It is nothing, dear Andree," said the Marquis; "our old friend will abridge delays, since my project suits you. What think you, Jean?"

"I would it were to-morrow," replied the young man with earnestness.

"Adieu, my children. I left my old Bernard very sad, and Louise quite so; I will carry them some of your happiness."

Champtoce took Mornac's arm, and moved away at an accelerated pace, as if he desired to be alone.

"How sad father is to-day!" murmured Andree, remaining pensive near the chair whereon Madame Mornac had enthroned herself.

"This comes, mademoiselle, of passing all your nights in cloud-gazing. So much for your creole head. Now, tell me, how many flounces shall we put on?"

"The white gown, the Scottish plaid and the green veil, that's my opinion," and the giddy girl ran across the lawn.

A moment after this eclipse, and despite the repeated appeals of the worthy matron, the two lovers were walking side by side at the other end of the garden which skirted the railing running along the Rue Vangirard.

"Jean," said Andree, "do you not find it, like me, preferable to marry in the country where we met for the first time?"

"I thought of it for a long while, and when father alluded to it I trembled, fearing you would say 'No.' If you only knew how this brilliant but false society was repulsive to me, Andree, and how heavily the air of Paris weighs upon me!"

"If you seek means for distraction," returned the girl, "I permit you to employ your leisure in consultation with your architect upon the restoration of the noble castle of the Black Stone. You heard, a while ago, my ideas as to disposing of the left wing; but that is not all. I warn you that I do not wish a solitary one of the stones in the old ruin touched. I understand that all can be preserved—the winding staircase in the wall, the cave wherein father came near dying, and the pathway cut in the rock to descend to the beach. There is enough to occupy you."

"We will often go and see the cleft in the cliff, will we not, Andree?" asked Jean, his voice trembling at the memory of their first meeting.

"I authorize you to take me there when I am pleased with you," said the girl with an assumption of burlesque dignity; "but, if you make me vexed, I'll take you to see the hawthorn hedge at La Beaudiere, which you crossed upon a certain day in my presence in a pretty plight, with the Brigadier Valensole after you." And she laughed at the reminiscence.

"Andree, why torment me thus, if you love me?"

"And supposing I love you, sir, I have no need to be telling you of it all day long. For a man believing himself sure of happiness you appear a trifle too uneasy."

"Why should I be sad, since I now know that death alone can separate us?"

"Bah! nothing must be taken for granted," said Andree maliciously. "Still in any case, in place of assuming an air of consternation, do me the pleasure to go and see what that old man wants who is looking at us through the railing."

Jean at that moment was paying no attention to what was passing in the street, and hence had not noticed the individual designated by Andree. He was, however, sufficiently remarkable. Clad in an indescribable assemblage of rags of all colors, wearing a hat whose crown appeared to have flown away and whose rim fell over his eyes, shod with dilapidated boots and resting upon a big stick, this singular figure stopped upon the sidewalk in front of the Mornac garden. Monville had no ordinary prejudices, but entertained a sincere sympathy for the discarded of all species, and particularly for those beneath the ban of society. More than once, beneath the burden of fashionable clothing, he regretted the free life of Jean of the Cliffs. Consequently he did not despise men in rags, because he regarded them as independent. Nevertheless, he would consign to the Devil the old man in tatters whose appearance interrupted his conversation with his betrothed.

"You see clearly that that poor man is waiting," said Andree, perceiving Jean hesitate to leave her. "Go quickly and give him something! Run, will you, for I don't want him to go away empty-handed?"

"He don't look like going away just now," said Jean in an undertone, and hastened to obey.

Jean, as he approached, distinguished the man's countenance the better, and could not prevent regarding him as of the jail-bird category. It is true that the beard and bandage over his eye suffered only a third of the face to appear.

"Here, my good man," he said, thrusting his hand through the railing to bestow a handsome donation.

But, to his great surprise, the old man seemed to pay no attention to the tendered coin. While Jean was advancing he was rumaging through his wallet, completely absorbed in the operation.

"Take it," said the young man impatiently.

This time the mendicant raised his head. He had found the object of his search in his sack, and presented, with trembling hand, to his generous benefactor a small package wrapped in dirty paper.

"No, no, it is useless," said Jean, convinced as to its being a certificate of character or some other document with which professional beggars are abundantly supplied.

"Read, sir, read," said the old man in a hollow voice. "When you have read I'll accept your money, but not before."

This calm and respectful refusal made an impression upon Jean, who accepted the package, and, much against his will, opened it.

Andree, at a few paces off, witnessed, not without some surprise, this exchange of words and gestures. She had understood that the old man had interposed objections to receiving alms, and the idea occurred to her that the presence of a well-dressed lady might have intimidated a sensitive unfortunate. Consequently, she retired behind a hillock covered with flowers, to await her lover's fulfillment of his charitable mission. The lover, on his side, found himself sufficiently impeded; for, having undone the dirty envelope of the package, he found a second, and then a third, and finally succeeded in extracting from this triple inclosure a small bit of paper, oblong in form, which had in nowise the appearance of a certificate. Surprised and irritated at this mystification, Jean turned abruptly around to demand an explanation, but the old man had disappeared. Jean, upon this discovery, stood with wondering eyes and open mouth. To run after the mendicant could not be dreamed of, for the gate in the railing would not open, and to emerge through the door on the Rue d'Assas would necessitate going around the mansion. Swearing internally against what he conceived to be a practical joke, he returned to his betrothed to relate his discomfiture.

"Well," quoth she, plucking a white rose, "have you bestowed alms upon the poor man? It appears, sir, that you do charitable work slowly. When we inhabit the manor of the Black Stone the chatelain must accustom himself to giving often and—quickly."

"The poor man made fun of me," said Jean; "he refused gold when tendered and ran away like a thief."

"That's bad language, sir, you are using, and I won't have you treat the poor in this manner."

"But you see, Andree, he left me; and explain, if you can, his extraordinary conduct."

The young lady took the paper so carefully enwrapped by the singular individual and turned it over in her fingers without ceasing to smile at the discomfiture of her betrothed; but scarcely had she cast her eyes over it than she uttered a shriek.

"Andree!" exclaimed Jean upon perceiving her pale and trembling, "in Heaven's name, what is the matter?"

"That writing," murmured the girl, almost fainting—"it is his!"

"His!" repeated her lover, without understanding the cause of her emotion.

Her eyes were fixed upon the talisman producing such singular effects.

This talisman was a folded letter whose address could be readily read, as it was written in large characters. It bore the words, in themselves neither magical nor appalling: "Monsieur Alain Plauhinec, at Cloars Carnoet, near Quimperle, Finistere."

"Then you know that name?" asked Jean.

"It is that of an old servant who brought up Gontran de Kergas," said Andree with a sigh.

"The man you were to marry!" exclaimed Monville, turning pale in his turn.

"Yes, it is Gontran de Kergas who has written this letter."

"But—he is dead!" stammered Jean in anguish.

"Yes," slowly said Andree, "he is dead; but it does not present itself to you as it does to me—this mysterious old man—this inexplicable disappearance—there is a secret—which astonishes me."

"Say rather an infamous conspiracy. I will follow this wretch, for I must tell him ——"

"No, no," muttered the young girl, placing her hand upon his arm; "read—read the letter—I have not the strength."

"The stamp is of recent date," said the unfortunate lover, designating the postmark, which appeared distinctly in an upper corner as if to give authenticity to this posthumous epistle.

"Read! read! I pray of you."

He read:

MY OLD FRIEND.—Time has not modified the terrible sorrows to which God has condemned me, and since I wander through the world under an assumed name I have more than once cursed—pardon me, kind Alain—the pious sentiment inciting you to enter the vault of our church at Cloars. Without you, without the love you bear to your master's son, I should now sleep in my coffin and no longer endure the horrible burden of a life growing daily more oppressive. Will I have the strength to reach the end of the journey I am walking? I know not, and for that reason I write you. I told you, upon parting, that we ought never to see each other again. I am accustomed to the thought of dying alone, and, nevertheless, I repel the idea of ceasing to exist and to suffer without announcing that my last thought will be concerning you.

Should this letter not be followed by another within a month from to-day, forget that you came to awaken me in a tomb, and believe that I died the day fate had stricken me from the number of those permitted to love.

Again adieu, my old friend, my old friend. Think sometimes of him who was GONTRAN DE KERGAS.

Jean's voice thickened gradually, and it was only with difficulty that he read distinctly the last line, which determined the date and place of the letter's being written: "Paris, May 24, 1868."

These words sounded like a knell upon the ears of both lovers. They spoke not, neither dared they exchange glances. Before them they saw arise the threatening figure of the first betrothed, emerging from his coffin and extending his arms for their eternal separation. Suddenly Jean raised his head. An idea surged through his brain and hope came to him.

"He lived, he lives no longer!" he murmured with restrained joy. "His desire to die shines forth in every word of this letter. De Kergas has killed himself."

"What proves it to you?" sadly asked Andree. "Believe you that the doubt will not suffice to destroy our happiness?"

"Should I be mistaken? Should he be alive!"

"Should he be alive," said the girl in a firm voice, "I should be unable to forget that I have sworn to be his wife, and I will keep my promise."

"Ah! you love me not!" said Jean with deep feeling.

"I love you, but I have sworn," responded Andree.

"And you would have the courage to reduce me to despair—me, whom you pretend to love! Who knows? You may, perchance, marry this man in the church at Biville, where we were to be united."

"You are unjust, Jean—unjust and cruel; for you know that my heart will never change, and that, were I to be found in the terrible necessity of choosing between you, I would pray God to recall me to His bosom."

"To die! you, Andree, because this man lives! Think you not that I would not slay him?"

"Upon that day I would not die, Jean, of grief, but shame upon learning that you had committed a crime."

"A crime! No! it would be a loyal combat."

"Of which my life is be the stake, for I could not survive you and I could never marry the murderer of Gontran."

"Ah! you have not forgotten his name," said Jean, whose voice hissed through his clenched teeth.

"Why should I forget the name of the best and bravest gentleman I ever knew?"

The Marquis' daughter had inherited a proud soul and a heart ready to receive offense. She despised jealousy as a vulgar passion, and the unjust reproaches of her lover seriously wounded it.

"You are right," murmured Jean, becoming pale. "De Kergas was your equal, and I am a miserable vagabond. Accident raised me up to you—accident will annihilate me! I have merited my fate. Adieu."

He made a movement towards going off, but Andree, with tearful eyes, placed her hand upon his shoulder and said in a feeble voice:

"Remain!"

Jean fell upon his knees upon the sand of the pathway, and his forlorn betrothed was tendering her arms to raise him up when Madame Mornac, preceding her husband, appeared suddenly at a turn in the roadway.

At the aspect of this unanticipated picture the matron made such a bound to the rear that she came near overturning the ex-notary, following too close upon her.

"They are idiots," she cried out in a voice of thunder, "and fools in the bargain. I've always said so. This is your romantic education! A man to be married in eight days, and making declarations on his knees as if he were on the stage."

"Madame ——" Andree attempted to explain.

"No! this is too much, indeed. Are you all prepared for a pretty domestic life? And do you believe I will mix with it? Stay! if Mornac had allowed himself to make love in that extravagant manner I would have thrown my work-box at his head."

"Come, my good friend," quoth the ex-notary, "calm yourself. You reproach these children for want of propriety, and you are agitated more than both of them. And, moreover, there is no harm in Jean's falling at the feet of his future wife. It is not done where one is a chief clerk and marries to buy an office; but at Jean's age and in his position ——"

"Silence, Mornac! you make my blood boil with your calm discourses and plenary indulgences. Parbleu! I know well enough there is no harm in it; but it is undignified, and ridiculous in the bargain."

The lovers received these outbursts without flinching. Their hearts were too full of sorrow and of anguish to pay heed to such puerile reproaches.

Jean had arisen and was standing with fixed eyes and sombre countenance, the fatal letter in his hand. Andree leaned against a stump of acacia and seemed to be upon the point of swooning.

"You appear suffering, my dear Andree," said Mornac, advancing to her; and she burst into tears and dropped into his arms.

"Ah! my Heavens!" ejaculated Madame Mornac, "she is going to be ill. Take her to the bench, Mornac! And you, young man, what are you doing there, not to be bustling around? Now's the time to be flying about."

Mornac placed the suffering girl upon a rustic bench beneath the shade of three gigantic trees.

"It is nothing," murmured the young woman, passing her hand over her forehead.

"But what has happened? You appear disconcerted."

"Read!" said Andree in a feeble voice, and she indicated the fatal letter Jean held unfolded in his hand.

Mornac, thoroughly surprised, mechanically took the letter which had raised the tempest, and cast his eyes over it without suspicion as to the nature of its contents. His wife, none the less astonished, proceeded to read it over his shoulder, and identical exclamations were simultaneously uttered:

"De Kergas!"

But when they reached the signature their opinions diverged amazingly.

"It is written by him," said the husband.

"It is a forgery," pronounced the wife.

"And dated May 24, a month ago yesterday," resumed the notary, overwhelmed by the evidence.

"The date is fictitious, like the signature and the letter," blurted out the matron.

When Andree had related the appearance of the false mendicant and his singular behavior, madame ejaculated:

"De Kergas is dead and buried in Brittany. His cousin came to get his body. No! I don't believe in ghosts. Heavens! when I think you took that beggar for a postman from the other world! Had I been here I'd have taken him to the police-office myself."

"There is evidently some abominable intrigue," said, contemplatively, the ex-notary, "beneath this, but I can imagine neither the author nor the aim."

"The aim!" exclaimed his wife. "It is to break off Andree's marriage."

"In whose interest? Who is her enemy?"

"Who? You ask that? Jules Noridet, forsooth! He wanted to drown us both, and now wants us to die of grief; but he'll pay for it this time, for I am not such a fool as to listen to you again when I want to go to the burgomaster."

"We must denounce nobody, my dear, until we have proof. I think, with you, that this letter is the work of a wicked man; still, I do not believe the epistle to be a forgery. I have seen Monsieur De Kergas' handwriting sufficiently to know that he has written this."

Andree turned still more pale and Jean vented a deep-drawn sigh.

"The name of the person to whom it is sent confirms my opinion, and as I have several notes written by Gontran in my secretary I can compare them with this one. Still, if he were living on May 24 it does not follow that he is living still. He writes to his faithful servant that if he does not receive another in the course of a month he must believe him to be dead. This is as much as to say that he is going to commit suicide."

"That is what I have maintained," said Monville with animation.

"Come now!" exclaimed Madame Mornac, "talk like a man of sense, and don't deal in rhapsodies. Now, then, Mornac, just have the kindness to tell me why the Commandant, if by any possibility he was resurrected, should continue to play at being dead so long when he adores Andree."

"There is a part of a sentence which, perchance, has not struck you, but which appears to make allusion to some misfortune of which we have no knowledge."

Mornac read the sentence, emphasizing the last words: "Believe that I died the day fate had stricken me from the number *of those permitted to love.*"

"I had noticed that," said Andree in low voice.

"In another place he says," continued the ex-notary, "that he is wandering through the world under an assumed name. To me it is clear that De Kergas is living, and for powerful reasons conceals himself so that he will never reappear."

"But should he come back, sir," inquired Jean, "do you think that Mademoiselle Andree is—engaged?"

"I have it at last!" exclaimed Madame Mornac. "It is fear of the ghost that has overturned the big babies."

"I think," said Mornac, "that if Andree should unfortunately find herself in that terrible alternative her duty is to consult her father."

"And I promise," pronounced the young girl, looking fixedly upon Jean, "to obey him, whatever may be his will."

"Then," said Mornac with dignity, "it remains to be seen whether the Marquis shall exact from Andree fidelity to a dead man."

CHAPTER XIV.

On the morrow Champtoce learned by letter from Mornac that his daughter had been seized by a sudden illness, and desired to see him immediately. Consequently, he arrived post-haste at the mansion of the notary, where he found Andree much better than he anticipated; and as the physician had ordered her entire repose, a few moments of conversation with the ex-notary convinced him of the gravity of the situation. He caused Mornac to relate the slightest details of the mendicant's appearance, and after an examination of the letter concluded that De Kergas was still living. Light suddenly dawned upon him, and he at once surmised that the man in the hood was De Kergas, the same who, miraculously escaped from the waters of the Rhine, had returned to live in some quarter of Paris. But Pierre Lefort, in the only interview he had had with Champtoce, had expressed in the clearest terms his resolution never voluntarily to end his days. A plan arose in his mind, and he resolved to put it into execution without the loss of a moment's time. The Marquis determined upon refinding De Kergas, and to obtain from him a promise to emigrate. He calculated upon the memory of their meeting on the banks of the Rhine to decide his departure.

"He would condemn himself to death from sorrow for her he had previously rescued from death at Schauffhausen," he thought to himself. "Then I can swear to Andree that De Kergas will never reappear, and she will, perchance, believe me."

The Marquis abridged as much as possible his visit to Mornac's, and returned with alacrity to his own mansion.

Upon his arrival, he learned that Fortoto had returned over an hour before, and, not to lose time, sent word for him to descend immediately into the park. The mulatto soon made his appearance.

"I require you," said the Marquis, "to indicate an intelligent police-detective, and conduct me to him at his house this very instant."

"Still—it is that ——"

"It is impossible that you have not heretofore known the man I need. He must be brave, honest and skilful. I'll pay him royally if he serves me well."

"Oh, Marquis, I know your man."

"Who is he?"

"A detective at headquarters, unequaled for delicate cases."

"Can you answer for him?"

"As for myself."

"And you know him well enough to secure him for my service?"

"It is forbidden by regulation, but I have obliged him before this and he will not refuse me—at least, I hope not. You know his name, for I have spoken to you about him, and he knows that I owe everything to you."

"What is his name?"

"Jottrat."

"And he dwells?"

"Not far hence, on the Isle St. Louis."

"Think you we will find him at home should we go now?"

"That depends. Jottrat does not do regular duty. He remains weeks out of the office; when he is on the scent, he never leaves until he catches his man. Consequently, he does not move for three or four days."

"Well, we'll try and start immediately."

"Moreover, if he is out, the porter knows me, and will say where he is to be found."

"Let us start, then!"

And, without waiting for further information, he led the way to the small gate, and two minutes afterwards the coupe was rolling through the narrow streets of the Gibelins quarter. Within a quarter of an hour they stopped in the street wherein dwelt Fortoto's friend, and the Marquis without hesitation entered a dark and narrow alleyway. Arrived at the end of the staircase, Fortoto took the lead, and under his recognition the two visitors passed the porter unquestioned, until they reached a little door at the end of a passage. The mulatto rang significantly, and the door was almost instantly opened.

"It is I," said Fortoto to a little hunchback, who held the door ajar.

The entrance to the sanctuary was opened wide. The detective was seated at a wooden table at the rear of a room simply ornamented. Shelves loaded with green boxes and a bundle of papers garnished the four walls. Six straw-bottomed chairs completed the meagre furniture. The light came from a dark courtyard through dirty windows, and the Marquis conceived that the master of the house had reasons for this semi-obscurity. Jottrat arose and went to meet him with politeness and alacrity. He was a man of an age difficult to determine, whose kindness contrasted with his active manner and energetic expression.

"I awaited your visit, Marquis," he said quietly.

"Truly? What made you believe ——"

"I knew that sooner or later you would have recourse to me against the dangerous enemies attacking you in the shade, and I have the self-pride to believe that you would address me."

"Your skill and zeal have been spoken of, and I will endeavor to make the recompense in proportion to the efforts I require."

"It is not from interest that I serve you, Marquis," said the detective in a firm voice, "and, for proof that I do not seek to profit by the situation, I commence by informing you that I will have no difficulty in accomplishing my task, for I am at present in a position to afford you necessary information."

"What! you know ——"

"I know that Jules Noridet had constituted himself director of a conspiracy leveled against you and yours. I know his associate, Bouscareau, and—I regret it for Fortoto's sake—the negress Aurora."

"My mother!" exclaimed the mulatto. "Nothing more is wanting. It is on that account that she cannot be found."

"I yesterday learned, old comrade, that she lives concealed in the apartments of her beloved nurseling—your foster-brother."

"I thank you, sir," said the Marquis with feeling; "and now I have another question to put you. Can you discover in Paris a man concealing himself whose description I can give?"

"Easy as A B C, if the description be correct."

"The man is readily recognized; for, disfigured by an accident, he is obliged to hide his face, which resembles a death's head."

Champtoce stopped upon seeing Jottrat smile, but his surprise was changed to amazement when the detective tranquilly said to him:

"Your man calls himself Pierre Lefort, does he not?"

"Then you know him!" exclaimed the Marquis.

"Almost as well as I know Fortoto," was the answer.

"In truth, this is wonderful, and I cannot too greatly admire your sagacity—to determine the name of a man by merely hearing of his infirmity."

"It was no great matter to determine that; Pierre Lefort is my neighbor, and, as he resembles nobody else in the world, there can be no mistake when talking of him."

"What! he inhabits this house?"

"The room next to mine."

"For a long while?"

"Six months or thereabouts. He came in January, and here we are at the conclusion of June."

"Have you been on friendly terms since his arrival?"

"No, and for a good reason; he has been absent almost all the time. April and May he spent in Switzerland."

"Then how came you to know him?"

"Oh, in a very simple way. We met often on the stairs, yet we never spoke. You may believe I shadowed my neighbor, and found him to be as honest as unfortunate. Hence, as my trade is constant watch over rascals, I paid little attention to the worthy fellow. He appears on his side to have sought information concerning me, although he is not a meddler, and it proved favorable."

"Finish, I pray you!" exclaimed the Marquis.

"Our profession affords opportunities for casual intercourse, of which we both availed ourselves; hence for a dozen days past Pierre Lefort and I have become the best of friends."

"Has your neighbor ever spoken of his past life?" asked the Marquis after some hesitation. "Did he ever allude to his former position in society or by what chance he became disfigured?"

"He told me how he was poisoned, and had been awakened from a long lethargy, during the continuance of which he was thought dead; but further confession he would not make. To tell the truth, I knew that Pierre Lefort must be an assumed name, but still I pressed him no farther, knowing him to be an honest man."

"You were right; and I have but one thing more to ask of you."

"What, Marquis? I am at your orders."

"Can I see Pierre Lefort immediately, and talk to him without witnesses?"

"Nothing easier, if he is at home, as he should be, for he scarce goes out save at night. I will send someone to request his attendance."

"Would it not be better for me to go in person?"

"No. He does not receive callers, and, in addition, the door is opened only upon a signal agreed upon between us."

"It is because ——"

"You desire to be alone with him. That is very easy. I will go out with Fortoto, and during our absence Pierre Lefort will call upon you. Upon my return you can give me instructions; for, permit me to remark, Marquis, you have not as yet alluded to anything in which I can be of service to you."

These last words were accompanied by a half smile intended to remind Champtoce as to the peculiarity of his situation.

"You know well," the nobleman replied, "that I count upon you as I count upon any friend."

Jottrat bowed respectfully to indicate the social distance it pleased the Marquis to overlook.

"My boy will remain in the ante-chamber to prevent interruptions," said he, taking his hat.

"You are sure that Pierre Lefort will consent ——"

"He will be here in five minutes. Come, Fortoto."

The mulatto only consented upon following his comrade after consulting with the Marquis by glances, and, upon reading in Champtoce's eyes an anxious desire to be alone, retired without other objection.

The sound of a short colloquy in an adjacent room announced the detective to be giving directions to the hunchback. Silence ensued, and the Marquis was left to his reflections. He paced the chamber with nervousness, for his habitual coolness gave way in view of the singular discoveries he had made.

TO BE CONTINUED.

A WONDERFUL STORY.—A great discovery has been made on Mojave desert, says *The San Francisco Chronicle*, which seems destined to revolutionize viticulture in Southern California. It has been found that grape-cuttings inserted in the trunks of the cacti on the desert grow and thrive as vigorously as in cultivated land. This fact is of great importance to the people. By the use of a chisel a man can plant a large vineyard in a day, and the vine so planted will climb the cactus and grow luxuriously without cultivation or irrigation. The dry, hot sands of the desert will afford a fine place for drying raisins. In addition to grapes, it has been proved that melons, cucumbers and tomatoes will grow from the cactus stock, so that the desert may soon bloom as the rose.

"PAPA, why do men always wipe their mouths off with the backs of their hands after coming from behind the green screen?" "That's the sign of the order, my son," responded the wise parent.

THE ORIGIN OF CHRISTY'S MINSTRELS.

BY H. P. GRATTAN.

[It seems difficult for us to keep the record of minstrelsy straight. Carried off his analytical base by the same exhibit of receipts that our veteran friend William Davidge was induced to incorporate with the entertaining text of one of the earliest books from his pen, an older acquaintance—H. G. Plunkett, in London, Eng.—has with alacrity sprung to the conclusion that there was a band of negro minstrels in 1842, and that it was called the E. P. Christy Troupe. He saw but three performers in that band, and we can assure him that he has named those three correctly. But three were not all. A fourth told us a few years ago that there were six in the original band, that it was organized about 1839, and that as early as 1840 it appeared as far west as Minnesota! It is likely that he believed all this. It is just as likely that there was no band in Buffalo until at least the middle of 1843 or the beginning of 1844. It has been told to us by others that one of the six named by the performer spoken of above went to Buffalo and gave the Christy and Harrington family the first insight they had into negro minstrelsy as he had seen it done by the original Virginia Minstrels in this city, prior to their sailing for England. This was done at a dance-house kept in Buffalo by the mother of George Christy. The receipts referred to by H. P. Grattan are of that dance-house, and not of any concerts given by any band of negro minstrels. That dance-house kind of negro minstrelsy had been in existence in every circus ring for years, a banjo, a violin or the bones being used in conjunction with human feet on the tail-board of a circus-wagon. It was only after E. P. Christy had become fixture in this city, and rival troupes like the Campbells and Wood's were trying to crowd him, that he publicly made the pretense that his troupe was organized in 1842. It was probably the dance-house that was started in that year. It certainly was not the minstrel troupe. Our friend Grattan is again misled when he says that in the Summer of 1847 E. P. Christy came to him in this city in order to get himself favorably placed before the New York public, as well as to discuss the project of locating permanently in this city. Mr. Grattan has jumped to this conclusion after reading the misleading advertisement he quotes. That was published on Monday, June 5; and it goes on to speak of "concerts during the past eight months," which, as Monday came on June 5 in 1848, would carry them back to the beginning of about September, 1847. The icicular fact is that E. P. Christy and his band came to this city in 1846, and they had performed engagements at Palmo's in Chambers street, at the Society Library Rooms, at the Alhambra, and at Mechanics' Hall, before the Summer of 1847. Thus they were pretty well known in this city before Mr. Grattan, if he waited until the Summer of 1847 to do it, tendered his editorial good-offices to aid in making them known. As for Mechanics' Hall, it was there, on April 17, 1847, that they completed a nine weeks' engagement in this city, which was not their first here. It is a singular coincidence that the language of detestation in which Mr. Grattan makes the Buffalonians express themselves over the prospect of their stage being desecrated by niggers for four nights in 1842 (as alleged) is virtually the same as that used by a New York newspaper in speaking of the engagement, for just about four nights, of the original Virginia Minstrels at the Park Theatre, this city, in 1843. It at least suggests that Buffalo thought as much of its primitive theatre as this city did of its established and substantial "Old Drury," which is an inference that speaks speaks well for Buffalo in those days. As matter of fact, neither E. P. Christy's nor any other band of negro minstrels appeared at the Buffalo Theatre, or any other theatre, in the Fall of 1842, for either four nights or four minutes. We shall go farther and hazard the assertion that our old friend H. P. Grattan—or Henry Grattan Plunkett, as we used also to know him—had no business in Buffalo or Rochester in the Fall of 1842, and was not in either place. Finally, we shall counsel the veteran actor and dramatist that, receipt-books to the contrary notwithstanding, he never played an engagement in the Park Theatre, this city, in time to catch the boat for Albany (there was no railroad then) in the Fall of 1842. It was almost upon the preliminary edge of the Summer of 1843 that, as Hamlet, he made his first appearance in America, at the Park Theatre, this city. All the rest that he has written for *The Theatre* of London may be gospel; but these sentences of his that we have challenged have been singled out because THE CLIPPER has spent too many years delving after the origin of negro minstrelsy, as represented by an organized band, to permit its labors to be nullified by any such jumping at conclusions as seems to have resulted primarily from Mr. Grattan's being fascinated by a statement of receipts that an accommodating editor in 1848 did not care to scrutinize, and by his unquestioning acceptance of an advertisement whose writer was modest enough to stop at "during the past eight months," when he might have said "in this city since February of 1847," or even "since 1846." Apart from those matters we have challenged, the appended article we believe to be as edifying as it is interesting throughout.—ED. CLIPPER.]

In the Fall of 1842, after playing an engagement at the Park Theatre, then the only legitimate temple of the drama in New York, I arranged to appear at Rochester in the same State.

The so-called theatre in the City of the Falls was simply a large hall, not over-well fitted up for dramatic purposes; but the manager, Tom Carr, was popular, and the company, as well as myself, were very favorably received, so that the shortcomings behind the scenes were pleasantly made up for by the really handsome returns from the front of the house.

So satisfactory was the entire arrangement, that at Tom Carr's suggestion, when we had to "up stakes and make tracks" from Rochester, I very gladly arranged to go with him for twelve nights to the handsome and flourishing city of Buffalo, there to repeat with the same company the same performances which had been so favorably received at Rochester.

If the "hall" we had just left was no great shakes, the theatre we arrived at was in many essential requisites even worse. The building was good enough, the stage was good enough, and the auditorium was good enough; but there was no scenery, and the gas-fittings were all but impracticable. However, the manager thought he could get things shipshape in three or four days; and three or four days spent in a first-class hotel, conducted by a first-class landlord and filled with first-class guests, appeared to me, a newcomer to the United States, rather a matter for rejoicing than annoyance; and I am free to confess I never passed a jollier time in the whole course of my life, thanks mainly to the genial influence of the head of our dinner-table party—the "squire" and leading politician and lawyer of the Lake City.

After a late dinner on the third day, the "squire" sang out:

"Hullo, Fells! What do you say? Let us put on our overcoats and give Ned Christy and his boys a look-up." A willing assent was given by all, myself among the rest, and I had every reason to feel pleased that I had joined the party. It was bitterly cold, as it can be at Buffalo when a norther blows off Lake Erie, and I was not sorry, after dodging through two or three by-streets, to enter what was evidently a lake-side house of entertainment, chiefly frequented by the Erie stream boatmen, and those adventurous mariners who ride the horses of the passenger boats on the towing-path, and brave the perils of the "raging cannawl"—mostly accompanied by ladies, whether wives or sweethearts is no particular business of anybody.

The "squire" and our whole party were cordially welcomed by the hostess—a buxom widow of the fair, fat and forty persuasion, not often met with among American matrons—who pointed to an unoccupied table. There were several others (already surrounded by some five-and-twenty or thirty guests of both sexes) where, when comfortably seated, the genial warmth of the room and the pleasant aroma of the steaming old Monongahela whiskey punch soon placed us at our ease.

We were left to ourselves to discuss such matters and things as we might think proper, when, after the lapse of a few minutes, the "squire" turned to the hostess and asked:

"Where's Ned?"

"Oh, around somewhere."

"And George?"

"He's around with Ned."

"And the other?"

"Wal! I guess he's around with them too; but I see how it is—you kind o' want some music?"

"Well, we do."

"And so do we," chorused the assembled crowd.

The hostess smiled upon them; she couldn't well do less, seeing how liberally they ordered and paid her for her smiles.

"The boys are only just putting on their war-paint—that is, blacking up—and will be with us in a moment."

Scarcely had she finished speaking when the three gentle musicians entered from an inner room. Had each of them just been elected President of the United States he could not have endured with greater patience or more heroic fortitude the terrific hand-shaking he submitted to from the crowd.

When that all but shoulder-dislocating ceremony was got through, the "squire" proposed "a general smile for the good of the house and all present," a proposition which was immediately seconded and carried with amazing unanimity.

While the drinking was going on, I took the opportunity of looking closely at the imitation niggers—the first, with the exception of dear old "Daddy Rice," I had ever seen.

The one who was evidently the principal, Ned Christy, was a tall, well-proportioned, I may say elegantly built man, with small hands and feet, and a finely and classically cut profile, which his blacking up could not disguise. The next to him, whom all called "George," was some years younger, with a specially round, good-humored face and a most infectious laugh. He was the son of the hostess, though he afterwards took the name of Christy, and became celebrated at that time as the very best "end-man and bones" ever seen in a nigger troupe. The third performer was a slightly-built young man, I believe of the name of Vaughn.

The orchestral implements of the troupe (they all played double) were a banjo, a violin, a tambourine, a triangle, an accordeon, and the immortal bones.

I am stating a simple fact when I say that so droll was the action, so admirable the singing, so clever the instrumentation, and so genuine was the fun of these three nigger minstrels, that I not only laughed till my sides fairly ached, but I never left an entertainment with a more keen desire to witness it again than I did the first Christy Minstrel concert I had had the pleasure of assisting at.

By-the-way, I may as well state the style of that original Christy Minstrel concert was by no means identical with the so miscalled "Christy" performances of the present time. The staple of E. P. Christy's entertainment was fun—mind, genuine negro fun. The melodies were negro melodies; the songs were negro songs; songs transplanted from the sunny South, with precisely the same words that had been handed down from singer to singer and generation to generation on the old plantations. Christy's programme (he was wise in his generation) consisted, as far as I remember, of the darky ditties of "Ole Dan Tucker," "Jenny, Get Your Hoe-cake Done," "Hop Light, Loo, and Show Your Pretty Feet," "Ole Aunt Sally," "The Boatman Row" and "Dandy Jim ob Caroline."

There was then no exhibition of a party weighing over twelve stone, in a state which leaves it an even bet whether pathos or perspiration (perhaps the German pronunciation, bathos or berspiration, would be better) is his pronounced specialty, requesting his blessed, but invisible mother to "rock him" in what must be his inconveniently small cradle, nor any reference to that household requisite for the calm repose of its infantile occupants to be made a subject for blubber and bathos, when described as being empty, because an excellent reason, "baby's gone," thus leaving anything but (what the original Christy's did) a joyous impression on those who pay for a couple of hours' pleasant enjoyment and do not get it.

But at the time I write, the marvelous talismanic powers of burnt cork had not been discovered; the subtle powder was, like the mystic lamp, in the hands of the arch-magician's youthful tool Aladdin, who saw nothing in it to justify his pretended uncle's agonizing anxiety to possess it.

Burnt cork was then looked upon by the original Christy Minstrels simply as an agent to give them the counterfeit presentment of the Southern darkies they personally wished to illustrate, and whose dances and songs, as such darkies, they endeavored to reproduce. They little thought the time would ever come, when under its more fully developed power and marvelously expanded influence, its application to the face of a would-be minstrel would make him become a scholar, a gentleman, an artist of peculiar ability, a poet and a composer; such a poet and composer that more fashionable music-sellers would fight for the honor of publishing his "tear-distilling sentimental ballads," and "side-splitting comic effusions," than cities of old contended for the right of claiming the dead Homer as an orginal item of their census returns.

The above is a bit of digression, but never mind. The Shakespearian show in which I was interested came off in due time, the house was full, fashionable and enthusiastic, and our twelve nights' success was a fixed fact.

On the Monday of the second week, while I was attending to some details behind the scenes, a tall, gentlemanly-looking man came to me and held out his hand, inquiring after my health, the usual American method of commencing a conversation. I recognized the voice; it was that of Ned Christy, with a white and really handsome face. He stated he had come to ask me a great favor. I assured him, if in my power, nothing would afford me greater pleasure than to grant it.

"Well, you see, sir," he continued, "I have for some considerable time felt a strong ambition to do something better with my little band and myself than I am doing now. I think if I could get the big chance to have a show on a regular stage, say the Buffalo Theatre, it would be a great thing for me. I have spoken to Mr. Carr about the business, and he tells me, as you have a share in the receipts, the matter rests with you."

About five minutes later "Ned" left me sitting in Tom Carr's room, while at railroad speed he hurried to the printing-office with the copy of an announcement that, by special desire, E. P. Christy and his celebrated troupe of nigger minstrels would appear for four nights at the Buffalo Theatre. There are some people so "nasty particular," even in America, that it was lucky "Ned" Christy had made friends enough to put down a lot of croakers, who went twaddling about the "stage on which a Forrest, a Kean, and a Wallack had appeared being desecrated by a set of nigger minstrels."

Christy's friends worked with a will, and instead, as the croakers predicted, of the boxes being only filled by men, they were graced by a crowd of as handsome and elegantly-costumed ladies as one could desire to look upon, who gave a unanimous verdict in favor of the excellence and originality of the troupe's performance, much to the delight of the "squire," his other friends and myself, and to the disgust of the croakers.

In the Summer of 1847, I was seated in my editorial office in New York (all places of business in America are offices), when I received another visit from E. P. Christy. This time he had come to tell me of the great success himself and troupe had met with in the theatres and principal halls throughout the States. So his move from the widow's public-house in Buffalo had, for reputation and profit, been better both ways. I congratulated him cordially on his improved prospects, and assured him any editorial influence which I possessed should be freely used to place himself and his band favorably before the New York public.

He was profuse in his thanks—indeed, his expressions of gratitude seemed greatly in excess of what so trifling an act of courtesy could possibly deserve; but, at the time I am writing of, newspaper puffs to professional people were literally pearls of price. I remember an amusing anecdote, which "went the rounds," as illustrative of this feeling. A good-looking young fellow who did the "city items" and social news for an influential daily paper proposed for the hand of a wealthy merchant's daughter, and in answer to the question: "What can you give her?" replied triumphantly: "A first-rate marriage notice, and half a column in the fashionable intelligence."

After talking the matter over, E. P. Christy made up his mind to locate himself permanently in New York, and the following modest and unpretending notice appeared in *The New York Sunday Age* for several months:

MECHANICS' HALL,
472 Broadway, between Grand and Broome streets.
MONDAY, JUNE 5, AND EVERY NIGHT DURING THE WEEK,
CHRISTY'S MINSTRELS,
whose concerts during the past eight months have been received with such distinguished patronage and unexampled success, most respectfully announce that they will continue their original and inimitable entertainment every night until further notice.
Admission 25 cents. Doors open at 7. Concert will commence at 8.
Manager and Director, E. P. CHRISTY.

From the above date E. P. Christy went on prospering rapidly and steadily, until Mechanics' Hall and negro minstrels became a New York institution. It may be readily supposed success like E. P. Christy's met with a good deal of opposition from other troupes of Ethiopian minstrels; among the best organized were the Dumbolton and Campbell companies. Still there could be no doubt, as far as the public taste was manifested for such peculiar entertainments, E. P. Christy had the call.

The acquaintanceship commenced at Buffalo continued for some years, and when on one occasion I alluded to our first meeting, and congratulated him on his extraordinary success, he shook his head and said: "Well, yes, it's all right now, but it was awful hard scratching at first. Just run your eye over that statement, and I think you will admit I owe the public support I have received as much, if not more, to pluck and perseverance as to the exhibition of any talents my troupe or myself may have possessed." I give the statement as cut from *The New York Age* of Jan. 30, 1848, in which paper it was published at E. P. Christy's request.

"The effect of doing anything really well, and amusing an audience if for only two hours of an evening, is evinced in the following statement, the authenticity of which we can safely vouch for:

"Mr. E. P. Christy, the well-known and popular manager of the celebrated band of minstrels, gave his first concert in June, 1842, and up to this time, a period of five years and a half, has continued to increase his receipts and reputation at a rate far surpassing any theatrical management in the country. In proof of this let our readers peruse the subjoined statement; it is in its way a curiosity:

"COMMENCING IN JUNE, 1843, UP TO JANUARY, 1, 1848.

Year	No. of Concerts.	Receipts.	Expenses.	Surplus.	Average.
1842 (6 mo.)	60	$1,847.82	$1,553.60	$294.22	$35.70
1843	300	2,693.75	1,875.10	778.65	34.33
1844	133	3,668.69	2,749.64	909.00	27.50
1845	118	4,560.25	3,348.15	1,212.13	38.64
1846	198	13,657.35	8,656.39	5,010.86	69.02
1847	262	28,752.79	12,586.58	16,167.41	114.09½
5½ years.	879	$55,140.35	$30,767.36	$24,372.98	

"Thus, in the year 1843, the entire profits were a mere trifle over seven hundred dollars a year, and last year more than sixteen thousand dollars."

In the course of a few years E. P. Christy became a wealthy man. I wish I could add that his well-deserved and honorably acquired fortune brought with it happiness and peace of mind; but such, unfortunately, was not the case. On the breaking out of the civil war between the North and South, Christy took a strange fancy into his head. It was that the Confederates would ultimately prove successful, take possession of New York, and then all his hard-earned gains would be confiscated by them. Soon after the temporary check which the Northerners met at Bull Run, this monomania assumed entire mastery over his better judgment, and in a fit of morbid melancholy he threw himself from the window of his residence, and died soon after from the fatal effects of his fall. A melancholy termination to a career marked by prudence, self-denial, untiring industry, indomitable pluck and unquestioned honesty, for such were eminently the attributes of the founder of the Christy Minstrels—E. P. Christy.

THE SENTINEL OF POMPEII.

WRITTEN FOR THE NEW YORK CLIPPER,
BY JOHN COOPER VAIL.

On Aug. 24, in the year 79 of the Christian era, the city of Pompeii was destroyed by a violent eruption of Vesuvius. At the time the eruption began, accompanied by a terrible earthquake, the principal inhabitants were assembled in the theatre. The ashes buried the whole city and many leagues of the surrounding country. The site of the city remained unknown for more than fifteen centuries, "when a countryman, as he was ploughing, turned up a bronze statue, which prompted further research." Herculaneum and Stabia were destroyed at the same time, and over 200,000 persons perished, among them being Pliny the naturalist. In 1754 there were discovered in a chest at Herculaneum one hundred and fifty rolls of MSS., which threw much light upon the manners and customs of the period. They were purchased by Sir Walter Hamilton and deposited in the British Museum. In 1750 what was supposed to be the principal street of Pompeii was cleared, and the skeleton of a Roman soldier who had died at his post was found at one of the city gates. That soldier figures as the hero of the following poem, and Fame never bestowed her laurels on a braver man than the sentinel of Pompeii:

The glorious day pale night disarms,
The sun courts nature with his dower,
Campania yields her blooming charms
Like Danae in a golden shower.
Vesuvius wears a smile serene
'Round chaste Pomona's gifted shrine,
His royal robes of living green
She borders with the purple vine—
Fair flowers wreath his august brow,
Throned in the splendor of the sky,
And naught reveals his anger now
To tranquil, dreaming Pompeii.

Bright gardens breathe the balmy air,
Fleet moments fade in morning's dawn,
Hope calms the troubled sea of care,
Life's gilded barge sails gayly on.
Anon the pageant glides away
In traveled street and crowded mart,
Where traffic rules with potent sway,
And light displays the world of art;
Ambition, love, fame's laurel crown
Thrills many a heart aspiring high,
And there is one of brave renown—
A sentinel of Pompeii.

Horatius Victor gained his place
As soldiers their proud laurels win—
His passport was an honest face,
Scarr'd with broad scars from brow to chin;
And deeper wounds his breast survives—
Sword-thrusts at old Jerusalem's fall,
Where through a hecatomb of lives
He mounted first the crumbling wall.
A veteran now of threescore years,
With whitened hairs, but eagle eye,
He on the stage of life appears,
The bravest guard of Pompeii

Thespis displays his brilliant court,
Terpsichore her reign resumes,
Where pantomime yields mirthful sport,
And moments flash on golden plumes;
The grave and gay, the rich and proud,
Are wrapt in sweet, elysium trance,
Till cheers of triumph, pealing loud,
Recrown the muse of song and dance.
In Nature's mirror Grecian art
Seems every mortal charm to vie,
And rays of splendor doth impart
To joyous, merry Pompeii.

The carnival of mirth is past—
Melpomene her part must play;
A Christian martyr fills the cast,
Doomed for a hungry tiger's prey;
A maiden, young and wonderous fair,
Is in the dread arena bound,
And her pure brow sheds glory there,
As if by angels newly crown'd;
Her modest face shines bright as snow,
Her pleading eyes glance toward the sky,
A saintly smile her lips bestow,
Forgiving cruel Pompeii.

Her thoughts dwell on a lovely scene,
Far from the city's strange alarms,
Where flowers fair and landscapes green
Bloom and adorn sweet Nature's charms,
Where she in life's Spring-gladdened time
Had learned to pray at Paulus' knee,
Who taught her words of truth sublime,
And God's great love and charity.
She heeds not bitter scorn or jeers,
And utters no despairing cry,
For faith and hope's twin-sister tears
Dim all the glare of Pompeii.

Victim no more, on plumes of light
She mounts to fill a martyr's throne;
None dreams of her pure spirit's flight,
So gently death had claimed his own,
Save the loosed tiger roaming round,
The dreadful tableau to complete,
That pauses like a trembling hound,
To find protection at her feet;
And cheers burst forth in one wild storm,
While shouts for pardon quick reply:
"A miracle the gods perform
In highly-favored Pompeii."

Flowers stream toward her through the air,
And sparkling gems as free as rain,
Ladies bestow their garlands rare,
And every knight his golden chain—
When suddenly there comes a shock,
Like thunder pealing loud and far,
And the whole city seems to rock
Above the earthquake's triumph-car;
Vesuvius wears his awful frown,
And seems all nature to defy,
While clouds of darkness hover down,
A pall for destined Pompeii.

And from the mountain's crater vast
Deep phlegethons of lava roar,
Like waves hurled by the tempest's blast
That thunder-strike Campania's shore;
Swift showers of sulphurous ashes fall,
The city's shroud and funeral pyre;
And, far more terrible than all,
The earthquake rolls on wheels of fire.
Horatius Victor, sword in hand,
Fulfills his trust to do or die,
As though he bade the earthquake "Stand!"
While on his guard at Pompeii.

Oh, day of terror, night of woe,
As black as Egypt's plague of gloom!
Most fearful tragedy, to show
A city wide transformed a tomb.
There calmly sleep in death's embrace
The old and young, the proud and gay,
And none will learn their resting-place
While ages pass and thrones decay.
But fame stands sentry by a grave
The destined future shall descry,
Where died the bravest of the brave,
The Sentinel of Pomp

THE NEW YORK CLIPPER.

SATURDAY, MARCH 25, 1882.

ANSWERS TO CORRESPONDENTS.

No Replies by Mail or Telegraph.

☞ QUESTIONS THAT DO NOT REACH THIS OFFICE UNTIL TUESDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

P. C., Troy.—The naturalization laws of this country are in an uncertain state, but we are not aware that in Indiana an alien who has declared it his intention to become a citizen of the United States can in one year afterwards vote for Presidential Electors, unless he has made that declaration as a mere formality, he having, as an alien who had received an honorable discharge from the army of the United States, acquired the right to dispense with first papers. It is possible for an alien who came to this country yesterday to vote next November for a Member of Congress, without his having served in the army, and Members of Congress are looked upon as United States officers in a large sense; but we have never contemplated the possibility that such an alien could vote for Presidential Electors. 2. Going to the polls and voting for President, which you speak of doing, is not possible in any State or with any kind of citizen in this country. The voting at the polls is for Presidential Electors, who in December may or may not elect the candidate who is the choice of the voters who chose them in the last preceding November.

G. A. H., Philadelphia.—Authorities upon such matters are those who are accepted as such for the time being. They who might be acceptable to you might not be to us, and so it goes everywhere. It is the same with rules and regulations. Each coterie that you speak of adopts a code of its own, which code has no more force outside of that coterie than has the code you and your friends may adopt in your own house. There has never been anything like a complete code of rules published for any game of cards, with one possible exception; and as to that there have been too many codes. We, who have card questions coming to us almost by the hundred every week, from all parts of the country, know better than anybody else how little the published codes cover.

BASEBALL.—1. We do not know the amount of the highest salary paid to any baseball player. 2. It is a matter of opinion simply. The ground in Detroit, Mich., is equal to any in many respects. 3. The Metropolitans' uniform consists of white flannel pants, white and blue polka-dotted shirts, dark-blue stockings and different colored caps. 4. "The Brand of Cain" will end in two or three weeks. 5. It takes between four and five hours to go from here to Atlantic City, N. J., by the Pennsylvania Railroad. You might almost as quickly go from here to Philadelphia first, and thence to Atlantic City.

S. T., Lynn.—Our former decision was correct. If the bet was made at the time you say it was, B was perfectly justified in supposing that A meant that the four leading men would cover 600 miles apiece, for they had traveled over 2,000 miles collectively at the end of the fifth day, and, with this evidence before his eyes, certainly no sane man would bet that they couldn't do so in six days. In this instance the man who thought to get the better of his opponent by means of a catch-bet overreached himself, and deserves to suffer the consequences of his folly.

PLAYER, Denver.—Metropolitan: Lynch and Doyle, pitchers; Clapp and Reipschlager, catchers; Reilly, Larkin and Hankinson on the bases; Nelson, short-stop; Mansell, Brady and Kennedy in the outfield. Philadelphia: Neagle and Buffington, pitchers; Quinton and Straub, catchers; Lewis, McClellan and Battin on the bases; Moynahan, short-stop; Fennelly, Henderson and Manning in the outfield. Cincinnati: W. White, pitcher; Snyder, catcher; Carpenter, Fulmer and Sommers on the bases; Macullar, short-stop; Stearns, D. Rowe and Kemmler in the outfield.

T. H. L., Dickinson.—There is no settled way of playing the point. Railroad euchre is not a true game. In some coteries you would be allowed to count four, while in others you could count but one, as you were the first to go alone, whereas the same tricks taken by the side that went alone against you would give them four points. There is thus a vast difference between tweedle-dum and tweedle-dee. At regular euchre, on the contrary, it is only the player who is first to declare himself alone who can ever make four points.

S. B.—The stakeholder cannot be obliged to continue to hold the money. He can call upon the bettors to adopt some means of determining the wager. If they fail to do so, he can, either at the demand of one bettor or upon his own motion, decide the matter himself, and pay the money over to the one he regards as winner, whom he can require to give security against a possible suit, under the gambling act, on the part of the loser.

OLD SPORT.—1. Bill Poole and John Morrissey fought on Amos street dock, this city, July 27, 1854. Poole won. 2. In the fight between John Morrissey and Yankee Sullivan at Boston Four Corners, Mass., Oct. 12, 1853, the former was awarded the battle because Sullivan did not respond in unison to the call of "time."

INQUIRER, Salem.—You fail to state what class of gun you have reference to. It may help you some, perhaps, to know that about one inch for the whole length of the bore is what is allowed for the difference of tapering from the bore to muzzle. For instance, if it is 10in. at the muzzle it should be 11in. at the breach.

GONE TO TEXAS.—1. See answers in amusement columns. 2. The best chance is for a man to go stock-raising there. 3. It does not make much difference at what time of the year you go to Texas. It is a wholesome climate, upon the whole. 4. Set the distance down as about two thousand miles, in round numbers.

W. A. S., New Orleans.—1. There have been several "Hoyles" on cards, but no one that we ever saw has ever said that cards and spades go out first at cassino. 2. You were right in claiming out. 3. No one point has precedence over another at cassino, which is a call-game when not otherwise bargained for.

C. P., Pawtucket.—The game was what is called here pyramid pool. The bettor was asked if he understood what game was to be played, and he answered in the affirmative. That would bind him, even if nothing else should. You won the game and the money when you had pocketed eight balls.

CONSTANT READER, Brooklyn.—1. Do not know. Inquire of the Prentiss Co., Cincinnati. 2. One pound sterling is worth $4.87, but the rate of exchange for bills on London varies a little from day to day. You can buy the money at any reputable banker's in the neighborhood of Wall or Broad street.

F. H., Brooklyn.—The first race in this country for the Astley belt was a match between Daniel O'Leary and John Hughes at Madison-square Garden, this city, Sept. 30 to Oct. 5, 1878, and the stakes were $500 a side. In the races which Rowell won each contestant was required to put up $500, the winner taking the sweepstakes.

J. J. S., Boston.—1. The age has the last say in draw-poker. The dealer has not. 2. The betting can be raised before the draw. 3. The game of draw-poker is now not different in these respects from what it was twenty years ago. Draw-poker was then but little played. Straight-poker was then the game.

J. S., G. W., P. S. AND O. H.—Meerschaum is got out of the ground. The idea that some people have that it is the foam of the sea comes from the fact that "meerschaum" is a word that in German means sea-foam. Hydrate of magnesia and silex compose meerschaum; in one word, it is a clay.

G. D., Schenectady.—In the late six-day race every man who traveled 525 miles became entitled to share in the gate-money. The only ones who received any of the sweepstakes money were the first and second men.

AN ENGLISHMAN.—1. The Oxford and Cambridge boat-race will take place this year on April 1. 2. The latest mail advices from England do not mention the state of the betting. 3. See page 20 of CLIPPER ALMANAC for 1882.

W. N. BARNES.—Hanlan has successively won the titles of champion of America (including the United States and Canada) and champion of England. He has in his matches with Boyd and Trickett he represents the States quite as much as he does Canada.

M. E. R., St. Paul.—1. There is no fair prospect of getting lucrative employment in that line in this city, which is always stocked with people from a distance who are looking for employment in almost all branches. 2. The average is about $30 a month, with board.

ROBT. T. C., Brooklyn.—Jim Dunn was born in County Kildare, Ireland, Oct. 4, 1842. He beat Jimmy Elliott at Bull's Ferry, N. J., for $500, May 13, 1863. Dunn's seconds were Phil. Clare and Kit Burns; Elliott's, Barney Aaron and Jimmy Carroll. Mike Norton was referee.

J. P. WOODS, Boston.—The meaning of the bet plainly was that the simple fact of a man covering 525 miles would not entitle him to a return of his $1,000 sweepstakes. Sullivan, who traveled 525 miles 610 yards, received $750.47. C wins.

DICK T., Bloomingdale.—1. The fight between Sullivan and Ryan was for the championship of America. 2. Ryan's jaw was not broken. 3. Not if the stakes are made high enough. The manuscript articles were destroyed.

BURT SHEA, Indianapolis.—1. We consider Sullivan to be the more scientific of the two. 2. Frank E. Holmes of the Pawtucket (R. I.) Rowing Club won the senior single-scull race at the last regatta of the National Association of Amateur Oarsmen.

R. M., Coal Creek.—An American silver dollar coined in 1794 is worth $20, and on coins of subsequent dates to 1799, inclusive, the premium varies from ten to fifty cents. You can get a catalogue of such coins for ten cents of Scott & Co., 146 Fulton street, New York.

S. G., Augusta.—The only gentleman of that name whose advertisement we can find was proprietor of the Washington Hotel, Providence, R. I.

TREE MAN, Mass.—The bettor will lose if he cannot get six separate trunks checked on one ticket. It will not do to put the trunks one within another, and thus get a check for one.

ZENO.—The fielder is compelled to carry the ball in front of the bounds before he returns it, and the striker may run until the ball be so returned.

TIP.—We have no record of the parties mentioned ever having had a friendly set-to, and we are sure that they never engaged in a glove-fight.

N. S., St. Paul.—You can obtain a price-list upon application to Ed. James, as per advertised address. We think "The Game Cock" and "Field, Cover and Trap-shooting" will suit you.

G. A. V., Irwin.—*The Tribune* of this city, as edited by Horace Greeley, was Republican in politics throughout the time there was a Republican Party while he lived.

JOHN H. SHULTS, Detroit.—The rule in question reads as follows: "Both men shall stand up breast to breast, with limber arms, and show fair and equal play."

W. H. S., Yonkers.—The man who bet that Rowell would not travel 130 miles during the first twenty-four hours of the recent six-day race at Madison-square Garden loses.

G. A. Stutzmann.—We do not know of any track on which you would be allowed to train without paying for the privilege. That is something which you cannot reasonably expect.

CONSTANT READER, Greenville.—Nothing having been stipulated to the contrary, high won the deal, and the highest euchre card, which is jack, is highest in cutting at that game.

WILLIAM WATSON.—The score-sheets are at the office of *The Turf, Field and Farm*, where you should apply for the information.

A. G. N., Newport.—1. They remain in our care. 2. But once, except by request.

READER, Omaha.—Messrs. Appleton, also Fowler & Wells of this city, publish works of that kind.

C. J. R., Washington.—Mike McCoole and Aaron Jones fought at Busenbark's Station, O., on Saturday, Aug. 31, 1867.

ST. ELMO.—We prefer not to appoint a "regular" there at present; but such interesting items as you may choose to send will be used.

J. W. A.—We have already on hand more than we can find room for in some time.

THOS. H. CAMPBELL, Phila.—We do not publish challenges that are not backed up with a money deposit.

JAS. M. REGAN, Chetek.—See records of railroad time in THE CLIPPER ALMANAC for 1882.

T. HARRINGTON, Toronto.—If the bet was made after the withdrawal of Vint, it was void.

FAIR PLAY.—There have been a good many things "established by custom" in playing jackpots. One thing that we have established is that nobody can, through our decision, win anything by false play or because of false play in jackpots, unless it has been otherwise agreed upon among the players. We are not going to decide either that A is entitled to the pot or that B is entitled to the wager resulting from it. It is simply useless for you to keep writing to us. As we have once told you, it might be of some use for both bettors to make a statement. If both will write us all that you have written us under the name of "Fair Play," we shall give a decision at once.

MARYNETTE, Milwaukee.—A naturalized citizen is not eligible to the Presidency of the United States, if that is what you mean. Anybody who is born a citizen of the United States is eligible to everything within the gift of the United States, even though he was born in Africa and is black. This is in accord with the opinion of United States authorities of late years. It is good common sense, and there is, besides, nothing in the Constitution of the United States to conflict with it. That document calls for simply a "natural-born citizen"—not for a person who was born in the United States.

A. F. O., Amherst.—1. Norman Taylor of Plymouth, Vt., is the pedestrian who has been called "The Pie-eater." 2. At seven-up pool, the order of counting out is not as in card seven-up. First to make out and call is out, unless otherwise provided, which provision cannot be made without the concurrence of the gamekeeper or table-owner. 3. The player can continue if his own ball jumps the table after a carom at three-ball caroms. 4. He plays from the "string." 5. The other balls are not to be spotted. 6. It is different in four-ball carooms.

L. T., Meeker.—"Before the 31st of June" can properly be construed as any time up to the close of June 30. It would be a fair bet, therefore, to lay that a certain thing would take place before the 31st of June. To bet that a certain thing would not take place before the 31st of June is to possibly convey quite another meaning, viz., that the thing would not occur on any day prior to June 30, but might occur on June 31. Such a bet would be void, as there is no June 31.

PINPOOL, Defiance.—1. As pinpool is now ordinarily played, a bursted man cannot play until his turn comes round. As it used to be played many years ago, he could draw a ball at once and play on it at once. Now, if he does not play, he does not pay—that is, does not pay for the privilege that he does not exercise. 2. C should play next, unless it has been agreed that a burster shall follow himself, as in the old days.

PLAYER.—As matter of right, the player could not demand to be told what had been the deckhead. He is supposed to have seen that before the dealer took it up. It would be different if the dealer had taken it up before his turn. Now he need tell only in courtesy.

W. R., Baltimore.—1. A's made jack is useless if B has both high and low in hand. 2. Nothing but jack turned up can count before high or low. 3. Anybody can shuffle the cards. The dealer is entitled to shuffle last, even if he has apparently shuffled once.

L. H. C., Albany.—1. Hoyle's book is out of print. 2. See the card of Ed. James, and write him for "American Hoyle," which is probably what you are after.

W. D. B., Chicago.—1. You should have stated the bet. 2. There are many ways of spelling "Gloster" and its equivalents. "Glouces-ter" is one of them.

M. B. AND F., Frankford.—So long as he could make the two he gave, F would be out on his high, no matter when B took in his low. B loses.

R. G. S., Buffalo.—The Athletics of Philadelphia and the Bostons visited England in 1874, and defeated several English teams at cricket.

H. P. P., Albany.—We can supply you with all the numbers you have missing—viz., 1876, '77 and '78—which will complete the numbers except 1874, since the ALMANAC was first started to date.

S. B. B., Orange.—The longest river in the United States is the Missouri-Mississippi. Regarding the two as separate rivers, there is a conflict of authority as to which is the longer.

OLD VET, Dayton.—The Star of the West was fired on off Charleston, S. C., on Jan. 9, 1861. The troops aboard were a few regulars.

C. A. B., Charleston.—As you state the case, A had to find more than B. Finding as many would not keep him from losing.

T., Chicago.—The dice is on the bottom of the box, it seems to us.

CASSINO, Pittsburg.—The ace is not high in cutting for deal at cassino.

MERMAN.—The bet is a draw. It was Feb. 11 when Washington was born, but that date now corresponds with Feb. 22.

F. E. D.—1. No base can be run on a foul ball. 2. We never heard of that feat being accomplished by any pitcher.

F. B. H., Chicago.—Cannot say, for we do not keep the addresses of letters sent from here.

W. DORN, Keyport.—If the boat bet upon by A did not beat the other, as he wagered it would, as you state the case, of course he lost.

J. F. E., Stapleton.—See CLIPPER ALMANAC for 1882, page 45, under head of "Long-distance Riding."

F. B., Worcester.—Any man who competes at walking or running for a sweepstakes is a professional. A wins.

QUIBBLERS, Phila.—The man who bet that five men wouldn't make 525 miles lost.

W. F. H., Annapolis.—You will find that information in THE CLIPPER ALMANAC.

JOHN C. R., Atlanta.—The proper way for you to make known the attractiveness of the spot is to advertise it.

A CONSTANT READER, Providence.—George Hazael never ran a race for the ten-mile championship of the world.

P. S. London.—Apply at the offices of the New York Central and Erie Railway Companies.

W. H. P., Chicago.—A player who is ordered up at euchre cannot go alone unless it has been agreed upon otherwise.

CONSTANT READER, Providence.—The player who gave two and made high-game when he had one to go won the game.

G. C., Bridgeport.—Your question involves simply a matter of opinion and we do not care to express ours.

WEDGE HOUSE, St. Louis.—We cannot make out your question. Had you stated the exact bet, we should not be in doubt.

O. K., Irvington.—It would not render them ineligible to compete in amateur events.

W. E. M., Youngstown.—Hyer and Sullivan fought at Rock Point, Kent County, Md., Feb. 7, 1849.

JAMES WILLIAMS, Brooklyn.—His name does not appear on the published articles. He may have been present at the time of signing.

INQUIRER, Marshall.—Do not know where you can get "Dinah's Wedding."

C. L. F., Cambridge.—1. The first wire on the Brooklyn bridge was run out May 29, 1877. 2. Cannot give you the date.

CORRESPONDENT.—It is a matter of individual opinion who is the best player at cushion-caroms. It is not necessary to give ours.

JIM, Brooklyn.—John Kelly of Tammany Hall was born in this city.

A. A., Boston.—We do not know where Hazael's parents were born.

READER.—Iron is what you need. Consult a reputable physician.

A LADY WHO THINKS SHE KNOWS.—The count is 21 for 6, 7, 7, 7, 8.

J. F. C.—J. L. Sullivan was born in Boston, Mass., Oct. 15, 1858.

ST. PATRICK'S DAY, Milton.—See answer to Jas. M. Regan.

COFF.—See records of jumping in THE CLIPPER ALMANAC.

E. E. S., Salt Lake City.—There is a game called seven-up.

W. A. V., Joliet.—Greenpoint is in Kings County, N. Y.

M. W., Belleville.—Your opponent wins the fifty dollars.

WM. R. M.—Yours is the opinion of many others.

G. W. S.—See answer to William Watson.

Q., Buffalo.—B's hand is foul, and dead.

N. B.—It was not a case of bluffing.

IT DOES NOT appear that the two and three ring feature of the modern circus meets with public approval, the spectators complaining that, without two or three sets of eyes, they are unable to take in the entire arenic performances.

LET US get together pretty soon, and decide who shall be our candidates for the Presidency in 1884. Money no object, but the candidates will be expected to bear their share of the expenses, as a matter of precaution.

AGAINST Cyrus W. Field and his monument to Major Andre, New Rochelle comes out strong and decided. What will Cyrus do about this dose of Rochelle salts? Will he swallow it, or throw up the sponge?

AS IF he was disclosing to us something about a hideous crime, a half-breed politician told us the other day that "President Arthur eats codfish balls!" "Well," we said in reply, "that shows good taste."

EASTER EGGS are beginning to make their appearance, embellished with sunflowers and lilies. Thus we see that even our hens have been inoculated with the æsthetic craze.

"OUR JIM" has joined a baseball club, and in a note he says: "I expect to see 'em near the gaol when the season closes," and the lad is probably correct in his forecast.

THE TROY PUGILIST is called "The Troy Terror" by the papers of that city. They don't know much up there. They probably intended to call him "The Toy Terrier."

IF THE MAN who shot Dr. Gray, witness in the trial of Guiteau, is insane, why may not Mason claim the same privilege, even if he *didn't* hit the assassin?

IT IS not true that circus companies are considering the advisability of permitting camp meetings to occupy a portion of their grounds during the coming Summer.

MORE THAN half a hundred new doctors were made in Philadelphia last week, and yet the local papers complain of the increased mortality in that city.

THE SEASON for funeral races to the Long Island cemeteries is a-rolling round, and road-houses are preparing for the Spring and Summer harvest.

NEW YORK CITY is entitled to the credit of turning out the most invigorating and enjoyable St. Patrick's-day of all the cities in this country.

Now that Hazael has left the country, challenges to the champion will probably greatly increase in number.

THE CLIPPER'S NEW VOLUME.

The attentive reader of this journal need hardly be told that, with the current issue, THE CLIPPER enters upon its thirtieth annual voyage, and it is meet that some brief recognition of the event should be made. To begin with, the volumn just closed stands apart from its predecessors in that it appears in a different form, and one which we have every reason to believe has proved highly satisfactory to its patrons. We think we may safely venture the assertion that there are very few, if any, weekly journals in the country which are so generally preserved for reference as is THE CLIPPER. For this reason it was deemed desirable to put the paper in a form better adapted to binding than the larger sheet. And while more compact and convenient, as to the quality of the matter we believe the growing circulation sufficiently indicates. Perhaps there is no paper which fully realizes the ideal of its publisher—assuming, of course, that that publisher is worthy of his calling, and that his ideal is placed as high as it should be. Possibly, even THE CLIPPER does not reach the standard which, in his dreams, the editor may conceive. But, if perfection has not been attained, there is still this comforting and inspiring thought, that from its beginning THE CLIPPER has steadily improved, and that every change thus far made has been for the better. It is in the spirit neither of egotism nor of vanity that we call attention to the prosperous condition of this journal to-day. It is rather with a sense of gratitude for the good fortune which has attended us, coupled with a pardonable pride—and that is something very different from vanity—that our efforts have been appreciated, that we recall the past history of the paper, and compare it with its present widespread influence. A generation has grown up since first THE CLIPPER was launched. That generation cannot rightly appreciate the condition of things which existed thirty years ago—we mean more especially the things in which this paper is and always has been chiefly interested. At that time a stigma attached itself to the theatrical profession which was as unfounded as it was unjust; at that time athletic sports had received little or no encouragement in this country, while those who participated in them at all were regarded with a suspicious eye; at that time it was an absolute struggle to convince men that wholesome recreation was not only harmless, but also beneficial. Well, all that is changed. To-day, the stage flourishes, amusements of all kinds are generously patronized, while outdoor sports have come to be regarded not only as permissible, but as emphatically a blessing to the over-strained, overworked people of our country. We think we may justly claim that in its steady warfare against foolish prejudice, in its consistent upholding of all manly games, in its candid reports of theatrical affairs, in its censure of whatever was underhanded or fraudulent, and in its temperate and persistent appeals for the recognition of the amusement classes—THE CLIPPER has done something, at least, towards bringing about the present happier state of affairs.

In the preparation of a journal of the character which THE CLIPPER now sustains, a vast amount of labor is required, much of which cannot be appreciated by the ordinary reader. The correspondence department, for example, has grown into vast dimensions; and in answering the two or three hundred questions which are every week submitted, it is of the utmost importance that every statement made by THE CLIPPER should be as absolutely accurate as it is possible to make it, partly because the journal stands as a recognized authority, and partly because upon its decisions often depend large sums of money. THE CLIPPER has become what it is largely by virtue of its accuracy, thoroughness and impartiality; and these qualities will be maintained in the future as they have been in the past. Time brings certain virtues to a paper, as it does to wine and to friends. It would have been impossible, for instance, twenty years ago, for any journal in this country to have availed itself of the resources which THE CLIPPER to-day possesses. Our files themselves are an encyclopædia of theatrical and sporting intelligence, nowhere else to be found, and growing year by year more and more valuable.

In looking back upon our twenty-nine years' voyage we are not less grateful for the favoring winds which have carried us safe into the harbor of success, than surprised at the vast changes which have been wrought in public opinion as to both the stage and sporting events. There were times in the long ago when, as we stuck to the wheel, it seemed as if our little craft was doomed to go under. Happily, the days of storm and tempest are over. THE CLIPPER enters upon her thirtieth annual voyage confident in her own powers, assured of the favor of her patrons, wafted by the gentle breezes of prosperity, and carrying a cargo of the choicest wares. She hopes that all who have sailed with her in the past will sail with her in the future, for she never was in better trim, nor manned by a more competent crew. And if in this forthcoming voyage she does not beat all her previous records, it certainly will not be because of any remissness or negligence on the part of those who direct her course.

THE SEASON for the appearance of cats upon the outer wall, and the revival of concerts in the backyard is close upon us. This notice will give our fellow-sufferers ample time to lay in a stock of bootjacks, stovepipes and tomato cans, so as to be ready for the emergency. With a single bootjack we have stove pipes innumerable, through whose aid these caterwaulers have made weird and wild music throughout the livelong night, as they seemed to cry out "Sleep no more!"

A BAD GUESS.—Vennor, the Canadian weather-regulator and overseer, promised us some very stormy weather for Saturday and Sunday, March 18 and 19, and, on the strength of that prediction, we carried our umbrella right straight along on both days, such was our faith in the Vennor-able weatherist; and yet two finer days seldom come together. The Canadian will have to brace up and go into training if he wishes to retain our confidence.

HIS MANAGERS had arranged for Hazael to sail from this port in the steamer Wyoming, but not wishing to see a man who was desirous of serving a legal document upon him, he concluded to go-as-he-pleased, and sailed in the Indiana from Philadelphia, and the man is still watching for him.

ST. PATRICK'S DAY in New York City was just lovely. There was not a ripple upon the surface, the sky was as blue as good indigo, and what few clouds there were hovering round looked greatly out of place. The boys of the Old Dart seem to have turned over a new leaf with favorable conditions.

OSCAR is rather severe on the furniture in some American houses. In a recent lecture he ridiculed one house particularly, and wound up by saying: "Everything I saw was made to sell." Perhaps the greatest sell of all is Wilde himself.

MRS. LINCOLN recently drew her pension of fifteen thousand dollars from the pension-agent in Chicago. Now, where does Grant come in in *this* deal?

IT MUST be galling to the people along the Mississippi River to have so much water thrust upon them when they take so little stock in it.

PRIZE-FIGHTING CHALLENGES are so numerous that a stranger from a strange land might take us for a nation of paper gladiators.

ANOTHER alleged comet has been caught—the first of the season. Albany claims the honor of hooking it.

WAX FIGURES are best when made by a practical shoe-builder.

SEASONABLE.—Cod live royal just about this time.

BILLIARDS.

A LIVELY NIGHT AT KNIGHT'S.

Taking time by the forelock and imagining it was Monday when it was only Sunday, a number of pool-players, together with parties who are chiefly auxiliary to that game, assembled in S. F. Knight's room after dark on March 19, to witness a contest for one hundred dollars a side between Lambert, the Harlem professional, and Thomas Wallace, who trains with Jacob Schaefer. When made, the match was to consist of the best in eleven games at straight fifteen-ball pool; but before the pyramid was shoved onto the deep-red spot the match was, with the consent of all interested parties, changed to the best in thirty-one, but for the same amount of money. Lambert was in better luck than in his tussle with Carter, reported on an outside page. Wallace made no show at all against the Twelfth-warder, as he scored but eight games while Lambert was winning the needed sixteen. This contest cost Schaefer $135; and to get even he entered into a match with Knight, best in eleven, David Johnson backing him for one hundred dollars a side. It was a walk-away for Knight, who rolled up his needed six games while Schaefer was gathering in two. This did not use up the Schaefer family, however. There was one left, in the person of Jacob's brother Charley; and him Eugene Carter now beat, by the same fatal score of six to two, for twenty-five dollars a side. Carter, who is rapidly improving at hazard-playing, who can play the game for money almost quite up to his mark for fun, and who has a way of controlling the cue-ball that makes it hard traveling for his ordinary opponents, next tackled Dankelman, who is regarded by many as the coming pool-champion, but who, like many another youngster, is apt to come so soon as to quit early. The first trial was for ten dollars a side, best two in three, and Dankelman won; then they doubled up at best three-in-five, and Carter won that twenty dollars; and following came three trials for twenty-five dollars a side apiece, all of which Carter won. This ended Dankelman, and Carter called for a fresh man. He meant a lightweight, but Knight himself stepped forward and put down the sinews of war on the table. Carter was on the point of testing Knight's mettle for anything not above twenty dollars, when an altercation occurred between Knight and one of the company. This ended the night's festivities, at the same time that it left Knight supreme as to the argument, and master of his own house, for the other end of the controversy withdrew at the earliest practicable moment. The short end of the controrvy was not Carter, be it known, nor any other billiard-player.

ALBERT FREY ANSWERS S. F. KNIGHT.

Calling at THE CLIPPER office on the afternoon of Tuesday last, young Frey left a deposit of one hundred dollars in conjunction with the subjoined document, which suggests a contest in this city for one thousand dollars a side, or an earlier one in Chicago for half that sum:

NEW YORK, March 21, 1882.

EDITOR NEW YORK CLIPPER.—*Dear Sir:* In regard to the challenge of S. F. Knight, published in your last, permit me to say that, intending to locate in Chicago in pursuance of arrangements entered into before I encountered him in Tammany Hall, I shall not be able to play him a match in this city before June next. I will play him here then for $1,000 a side, to bind which I now deposit $100 with you, which sum can also be as a forfeit in case Mr. Knight, not caring to wait until my return in June, will play me in Chicago, for which city I shall leave in about two weeks, or in less time if pending engagements will permit. I will play him in Chicago for $500 a side, in accordance with his challenge. Whether the contest takes place there or here, the table to be used shall be subject to a toss, with which understanding the forfeit accompanying this is put up. Respectfully, ALBERT M. FREY.

It will be seen from the closing sentence of the foregoing that Frey does not intend to permit Knight to again give his decision upon a bare question of English language. Frey thinks that tools and rules are different things, unless where language is unmistakably plain to the contrary.

THE CHAMPION'S GAME TOURNEY IN NEW ORLEANS.

The latest as to this affair, booked for John Miller's room, beginning March 20, is furnished by *The Times-Democrat* of that city. The line is probably the 14x28, and not the 18x38 to which Slosson and other first-class players will have to stretch it:

The tournament at the Champion's Game, to be commenced on Monday afternoon next, at Miller's rooms, is now the main topic of conversation in billiard circles, and opinions as to the winner are ventured in various quarters. The players entered are all above the average, and Muggioli should have some trouble in winning. Lon Morris at this game should be more than his equal, while Coste and Oberlander should be able to worry the "Irrepressible," so long as a limit is placed on his abilities as a nurser. It will be anybody's game until it is over; and if Morris tries to play, the "Irrepressible" will not have a walk-over.

STRAY SHOTS.

⁂ The pool-players, and especially those of Philadelphia, should go slow. Recently, there was a match announced for that city. It was to be for one hundred dollars a side. One player was unable to put up more than ten dollars, and yet one side had proposed that it should, when made for one hundred, be announced as for five hundred. The other side would not consent to this. Now, do not these parties see that, if a match is but for one hundred dollars when it is announced for twice that sum, every man who bets on it and loses is virtually robbed—that it is a case of getting money under false pretenses—and that, strictly, no bet is binding if the alleged facts upon which it is based do not really exist? The honesty of a game in progress cannot well be taken for granted if dishonesty can be proved as to the game before it began.

⁂ In the handicap tournament at the Palais Royal, London, Eng., which was brought to a close on March 2, Mitchell and F. Bennett, who had tied for the massive silver cup presented by Pony Moore, adopted the unusual mode of playing the best two-in-three to determine the prize. Mitchell won the first, Bennett the second and Mitchell the third. The tourney was a handicap affair, and Mitchell started at 50 points in 500, and Bennett got 150. The other contestants were John Roberts, A. Bennett, G. Collins, W. J. Peall, W. Cook, T. Taylor and D. Richards. Cook was beaten by two or three players, among them Roberts and Richards, and Mitchell captured Roberts.

⁂ The friends of William Sexton are taking steps to honor him with the compliment of a ball the night after his contest with Jacob Schaefer, whether he loses it or wins it. A committee is to be appointed this week to make suitable arrangements. This method of complimenting a billiard-player has the merit that it gives the girls a chance. It has been done once before in the history of billiards. The player himself never got there. There was no special reason why he should not have, as he was in town, and had not been playing a match. Sexton should be warned, and keep awake.

⁂ Our Rock Island, Ill., correspondent notifies us that H. J. Symes of that place has challenged Robert Goldenstein, holder of the badge won in the recent tournament in Davenport, Ia., to a game of three-ball caroms, 300 points up. Mr. S. deposited twenty-five dollars with the correspondent of THE CLIPPER, which sum was covered promptly by the challenged party. The contest is to take place in Turner Hall, Davenport, about the last of the present month.

⁂ We are informed that the series match between Fitch and Effler, spoken of last week, is to be played alternately in Troy and Albany.

⁂ There is to be an amateur tournament at the four-ball game at the Broadway Hall, Chelsea, Mass., beginning March 27. There will be prizes amounting to seventy-five dollars, and *The Globe* of Boston says that among the entries are nearly all the best amateur players of Chelsea.

⁂ A correspondent writes us that Fred R. Lucas of Philadelphia is open to play anybody in that city at ball-pool, for from ten dollars to one hundred dollars a side.

⁂ *The London Field* is discussing the subject of odds in billiards, regarded from the handicapper's standpoint. Colbe nothing, since those who enter into discussions of this kind cannot, apparently, avoid the temptation to run to books in quest of treatises upon the doctrine of chances, which are of little service when applied to games in which there is more skill than chance.

⁂ George H. Ellis, who opened his new room in Speer's Building, Passaic, N. J., on the 11th inst, announces that Messrs. Slosson, Sexton, and other notabilities will shortly give an exhibition there. It was opened on the temperance plan. It contains six Collender tables.

⁂ Eugene Kimball has been visiting Rochester, N. Y., where he is still, we think, interested in a room.

⁂ On the 15th inst., at Miller & Co.'s room, Boston, there was a match at ball-pool between J. Granaro and T. O'Hearn. The former won. J. B. Rosatto and an unknown are to play a match there on March 21.

BESSUNGER AND FREY.—On the 21st John Bessunger called at THE CLIPPER office to explain why he has not promptly responded to Frey's acceptance of his challenge of six or seven weeks ago. The gentleman who then proposed to back him up for the whole stake, $250 a side, and who furnished the forfeit, which, when there seemed to be no immediate prospect of an acceptance, was withdrawn upon the assurance, as Bessunger again in case there should be need for it and the remaining $200, now declines to take more than $100 in the proposed course of a few days he expects to be able to make the match altogether on his own responsibility, or at least without the aid of the Bowery roomkeeper whom he is inclined to blame for having placed him where, but for this explanation, he would figure as having issued a challenge without proper justification.

⁂ Heiser and Frey the other day went sixty miles into the bowels of Long Island to give an exhibition.

*** Having on March 20 put a new cloth on his table, Sexton on that date began practicing in dead earnest for his game with Schaefer. Joseph Dion was his opponent. Neither played well, but that which was done will answer for a starter. It is not wise to play so well that there is no room for improvement.

*** There was an exhibition at Maher's Metropolitan Hall, this city, on the night of March 20. Bessengur and Shaw were the players-in-chief.

*** William Sexton, Jacob Schaefer, Eugene Carter, Samuel F. Knight and Albert Frey are billed to play at Harry Hill's, this city, on Thursday afternoon, March 30, for the benefit of John Bessunger and Louis Shaw, who should have a good house to reward so strong a gathering of talent, to whom will be added their own efforts, coupled with those of a number of variety artists, club-swingers and others.

*** Shaw and Bessunger gave exhibitions last week in Harlem, Hoboken, Jersey City and Peekskill. They are to play in Bethel, Ct., on the 21st, in Danbury on the 22d, and in New Haven on the 23d and 24th.

*** Albert Frey has been spending a week among friends in New Brunswick, N. J. During his stay there he gave an exhibition in conjunction with Leonard the pool-player.

*** On March 20, in Philadelphia, Judges Ludlow, Finletter and Yerkes heard a long argument on a rule for a new trial taken by John Williams, the keeper of a pool-table. This is the test case upon which so many others depend, in which the jury decided that a keeper of pool-tables was within the act of Assembly which imposes a license upon the keepers of "billiard-rooms." Held under advisement.

BASEBALL.

MATCHES TO BE PLAYED.

BY COLLEGE CLUBS.

April 1, Metropolitan vs. Manhattan College, at Polo grounds.
April 3, Metropolitan vs. Brown University, at Polo grounds.
April 4, Metropolitan vs. Brown University, at Polo grounds.
April 5, Metropolitan vs. Harvard, at Polo grounds.
April 6, Metropolitan vs. Harvard, at Polo grounds.
April 7, Metropolitan vs. Yale, at Polo grounds.
April 8, Metropolitan vs. Yale, at Polo grounds.
April 8, 18, Athletic vs. Princeton, at Princeton.
April 10, Athletic vs. Yale, at Philadelphia.
April 10, Metropolitan vs. Harvard, at Polo grounds.
April 11, Metropolitan vs. Harvard, at Polo grounds.
April 12, Athletic vs. Harvard, at Philadelphia.
April 15, Yale vs. Alaska, at New Haven.
April 15, Metropolitan vs. Princeton, at Polo grounds.
April 17, Metropolitan vs. Princeton, at Polo grounds.
April 19, 20, Yale vs. Athletic, at New Haven.
April 22, Yale vs. Providence, at New Haven.
April 23, Yale vs. Providence, at New Haven.
April 26, Yale vs. Worcester, at New Haven.

LEAGUE.

April 8, Philadelphia vs. Providence, at Philadelphia.
April 10, Philadelphia vs. Providence, at Philadelphia.
April 11, Philadelphia vs. Providence, at Philadelphia.
April 14, Philadelphia vs. Worcester, at Philadelphia.
April 15, Philadelphia vs. Worcester, at Philadelphia.
April 17, Philadelphia vs. Worcester, at Philadelphia.
April 18, Philadelphia vs. Troy, at Philadelphia.
April 19, Philadelphia vs. Troy, at Philadelphia.
April 20, Philadelphia vs. Troy, at Philadelphia.
April 24, Philadelphia vs. Chicago, at Philadelphia.
April 25, Philadelphia vs. Chicago, at Philadelphia.
April 26, Philadelphia vs. Chicago, at Philadelphia.
April 27, Philadelphia vs. Boston, at Philadelphia.
April 28, Philadelphia vs. Boston, at Philadelphia.
April 29, Philadelphia vs. Boston, at Philadelphia.

HARRY WRIGHT

sends us word by letter that his team will play their opening games on the home-field, Providence, R. I., the first week in April, and on the 7th they will start on their first exhibition and practice trip, playing Al. Reach's nine on April 8, 10 and 11. They will go to Pittsburg, Cincinnati and Louisville in April if the American clubs of those cities are willing to pay the exorbitant guarantee money the League clubs demand for their April practice matches. But it is not likely that the Providence team will go farther than Philadelphia, unless the directors take a tumble in their demands and agree to the fair rates the Metropolitans offer. Harry says that the uniforms of his team "are just toe-too for anything." He says: "In our team there will be three new men — Vincent Irwin the Spaniard, Timothy Manning and Thomas Brown. Irwin has the reputation of being the best catcher on the Pacific slope. From what has been said of him he recalls to mind Chas. De Bost, ye catcher of the old-time Knickerbockers. He may not be so tall, but he is very active, broad-shouldered and muscular—'as strong as an ox'—a splendid thrower and untiring catcher, and we are assured that he will prove a great favorite. Manning is at home at short-stop and third base, and is a good catcher. He has played in San Francisco in the latter position, and has quite a reputation there as a fine ball-player. Brown's home position is in the right field—he comes recommended as a splendid outfielder, a sure catch and long thrower. He is a left-handed batsman and fine base-runner. With Radbourn or Ward as pitcher, Gilligan or Irwin as catcher, Start, Farrell, and Denny on the bases, Manhing, or George Wright, short-stop, York, Hines and Brown, or Ward, in the field, the team is marked for a first-class record. The men will all report April 1 at 9 o'clock A. M. on the ball grounds, and each day thereafter—Sundays excepted—while in the city, and at 2 o'clock in the afternoon. When the weather will not permit of out-door practice, there is a large room, 100 feet in length or more, under the grand stand, for that purpose."

THE ATHLETICS OF PHILADELPHIA are looking forward to a successful season under the management of Lew Simmons, who, by the way, figured in many contests on the diamond sixteen seasons ago. Their ground at Oakdale Park is rapidly approaching completion. The entire field has been leveled and resodded, and is now at least equal to any in the country. A pavilion, seating nearly two thousand people, has been erected. Stephen Flanagan has ordered a private box in the grand-stand for the use of his family, and other prominent old-time supporters of the national game in the Quaker City have also liberally subscribed to the support of its representative professional organization.

THE ALBION CLUB of this city are ready to receive challenges from all amateur clubs and commercial teams. Their nine for the season will be as follows: Grim, pitcher; Bright, catcher; Vandewater, Devoe and Cochran on the bases; Smith, short-stop; Mayers, Hamann and Fletcher in the outfield. The Albions will play the Peerless March 26 on the former's ground in Brooklyn. Communications for the Albions should be addressed to J. M. Bright, 54 Walker street, New York City.

THE DUMOULIN CLUB played the Albions March 19 in Brooklyn, the former's superior fielding enabling them to win by a score of 6 to 1. Oscar Walker and Schappert of the St. Louis Browns played with the winners, who made but one safe hit off Grim's effective delivery, that being a clean home-run by Walker. The Albions were without the services of their short-stop and first-baseman. This was the opening game of both clubs.

MANAGER MUTRIE of the Metropolitans is kept busily at work arranging a schedule for the season. He has received more than two hundred applications from clubs wishing dates, many of course conflicting. His team will be under rigid discipline and will be expected to report each afternoon at the Polo Ground. A majority of the players are already in the city. Clapp, Reilly and T. Mansell are expected to arrive March 22, when the team will commence practicing at the Polo Ground.

THE FIREMEN'S ASSOCIATION of Westfield, Mass., will place the following team in the field for 1882: Williams, pitcher; Corcoran, catcher; Deihl, Bryant and Cox on the bases; Madden, short-stop; Holmes, Belden and Furrow in the outfield. They have a fine inclosed ground, and would like to hear from all clubs coming that way. Address A. Williams, P. O. BOX 405, Westfield, Mass.

AT THE RECREATION GROUND, San Francisco, Cal., a fence has been erected near the third-base line, so that the left-fielder has to play over the fence, causing the players much inconvenience. A correspondent calls our attention to the fact that a majority of the home-runs and three-basers recently made on this ground would have been easy outs had not the fence interfered with the left-fielder.

THE WILLIAMSBURG (L. I.) YACHT CLUB last week held an election, with the following result: Commodore, W. H. Rexter; vice-commodore, William Martin; rear-commodore, W. Goodenough; president, F. D. Thorn; secretary, F. D. Thorn Jr.; treasurer, H. Guese; steward, J. McDonald; measurer, C. Hooper; regatta committee—W. Stebbin, E. Brown, P. Monaghan, J. Callen and J. McDonald.

PRESIDENT DILLINGHAM, of the Yale University Club, writes word that the Yales will play two games with the Metropolitans, one with the Athletics on the home grounds of the latter, and at New Haven they will play the Alaskas, Atlantics, Providence, Worcester and Boston in April. The dates will be found in the record of "Matches to be Played" under the head of "College Games."

A. J. BUSHONG, of Philadelphia, the well-known catcher of the Worcesters, was one of the graduates of the dental department of the University of Pennsylvania at its recent commencement. He is at present residing in this city, and practices daily with Richmond, the famous left-handed pitcher, who is pursuing his medical studies here.

THE ALASKAS OF THIS CITY purpose presenting the following nine in their opening game with the Princeton College team at Princeton, N. J., April 1: M. Cooperan, pitcher; Harbidge, catcher; Carroll, Laughlin and Towart on the bases; Foster, short-stop; Treacy, Tully and Cramer in the outfield.

THE ALERT CLUB of Seton Hall, South Orange, N. J., has reorganized for the season, and intend putting a strong nine in the field. The Alerts would like to hear from amateur clubs, especially the Rose Hills, Jaspers, Stevens' Institute or Polytechnic. Challenges must be addressed to the secretary, Thomas B. Healy, Seton Hall, South Orange.

FRED NICHOLS, Ed Rowen and Jim O'Rourke are practicing daily in Bridgeport, Ct., and are in fine trim for the coming season. Nichols has entirely recovered from his sickness, and is doing old-time work with the ball, having lost none of the curve nor the headwork in delivery that once gained him the title of "Tricky Nick."

THE CHAMPIONSHIP CONTEST between the Yales and Princetons on Decoration-day at the Polo Ground is expected to attract a very large attendance. The Yale managers have made arrangements to charter a special train to accommodate their fellow-collegians and the numerous residents of New Haven who wish to witness the contest.

MEADVILLE, PA., will be represented this season by the following nine: Roschie, pitcher; Power, catcher; Shaver, Boynton and Baker on the bases; Pettis, short-stop; Hotchkiss, Warner and Thompson in the outfield.

THE FIRST GAME of the season in St. Louis, Mo., was played March 12, when the Standards defeated a picked nine by a score of 5 to 3. The losers made their three runs in the last inning.

STOVEY of the Worcesters is now coaching the Amherst College team, while Corey of the first-named club is engaged in a similar capacity at Dartmouth College.

THE NEW YORK COLLEGE ASSOCIATION is to be revived with Cornell, Hamilton, Madison, Rochester and Union as the members thereof.

JERRY DORGAN has been coaching the nine at the Wesleyan College, Middletown, Ct. Hallock is the captain and pitcher of the College nine.

THE TROY CLUB now contemplates leasing a ground in West Troy instead of at Green Island.

TERRENCE CONNELL, the well-known umpire of Philadelphia, has recently been appointed sergeant of police in that city.

FRANK LARKIN is showing up in fine form at second base, and promises to be a decided acquisition to the Metropolitans.

THERE ARE LETTERS in our care for James Mutrie and Manager of the Baltimore B. B. C.

THE RING.

BILLY EDWARDS' ANNUAL EXHIBITION

took place at Irving Hall, this city, on Monday evening, March 20, and, as usual when the ex-lightweight champion presents his claims, it was largely attended by admirers of boxing, at fifty cents and one dollar per head. The participants in the stage-exercises included some of the best-known sparrers, etc., of this and neighboring cities, and the only fault found with the affair was that the programme was too lengthy. The most exciting feature of the show was the set-to between the two gemmen of color, Julius Cæsar and George Cooley, who commenced operations while blood was in their eyes, became more vicious in attack as the fray progressed, and finally, losing all control of themselves, commenced pummeling each other with bare hands. This disgusted the silver-haired M. C., Uncle Tovee, and, rushing in, he grabbed Cæsar, and astonished that individual and the spectators by swinging him round and flinging him against the wall, from whence he dropped to the floor, while the spectators cheered Uncle Bill again and again. The police then forbid the men continuing the struggle. George Rooke and Joe Denning, ex-amateur heavyweight champion, also made an excellent set-to, in which both delivered some telling blows, although Rooke's superior knowledge of fighting tactics was apparent, and of the two he acquitted himself the most creditably, although considerably outweighted. The disparity in the size of clean-built Mike Donovan and rotund Jack Turner, swordsman, boxer and linguist, made their set-to laughable as well as scientific, while Dooney Harris, the "vet," and long-armed George Siler engaged in a bout which afforded a treat to the spectators who knew how to appreciate skillful sparring. Arthur Chambers did not come on from Philadelphia, for reasons that were entirely satisfactory, and in his stead Patsy Sheppard, all the way from Hayward place, Boston, "put 'em on" with Edwards in the wind-up, which, it need scarcely be said, was one of the most pleasing and scientific exhibitions witnessed here for a long time, although it was devoid of any exciting element. A bean diet does not seem to exercise a deleterious effect on a boxer's scientific attainments, for Patsy certainly showed himself to be quite "as clever as they make 'em." Billy's workmanlike style was much admired, and it was patent to all that, while leading an easy life, he does not neglect practice. The others who sparred were John Dillon and Harry McCabe, Jack Edler and Pat Jourdan, Clark and Stracel, Harry Shime and Jimmy McGrath, Johnny Cash and Martin Sinnott, Jerry Leary and Carroll, Johnny Saunders and Mike Mullery, and a couple of little-'uns. Frank D. Creamer and Gus. Hill also swung clubs in a manner which elicited much applause. W. H. Johnson also twice threw Steve O'Donnell at collar-and-elbow wrestling, while Ring treated Calarie in like manner. Young Sullivan likewise varied the entertainment with a song. Uncle Bill Tovee, although feeling badly during the day and when he entered the hall, got stirred up as the show progressed and acquitted himself particularly well as master of ceremonies.

THE CHAMPION'S BENEFIT.

The man who is at present at the top of the pugilistic heap, John L. Sullivan, will take his first benefit in the metropolis since the battle with Paddy Ryan at the American Institute Hall, Third avenue and Sixty-third street, on Monday evening next, March 27. A large number of sparrers, including well-known representatives of various weight-divisions, have been engaged for the entertainment, as likewise wrestlers and performers in other lines, and this fact ought to insure the entire success of the show, aside from the added attraction of the champion's appearance, and his announced readiness to meet any and all fistic aspirants who will come forward and accept his offer of one hundred dollars to whoever will face him during four rounds of three minutes' duration each. James Moran, an English boxer, is stated to have already agreed to meet the beneficiary; also William Billman, a powerful novice from Green Island, N. Y.; and the champion hopes that one or more of those parties who have been persistently challenging him without showing the color of their money will appear on this occasion, and, while adding to the interest of the affair, try to win cash enough to support with a deposit any challenges they may issue in the future. In addition to the cards from Sheriff and Baker which we print in another column, we find, in a later issue of *The London Sporting Life*, the following: "Seeing the challenge of Sullivan to the effect that he will knock any Englishman out in four rounds, under the Marquis of Queensberry's rules, or forfeit £100, Pat Perry of Shoreditch is rather surprised that some of our big champions have not come to the fore; but he for one will stick up for the glory of Old England, and, although only a light-weight, will accept Sullivan's challenge, namely, £100 if he does not knock him out in four rounds in a 24ft. ring. Perry will also wager him any part of £100 he does not knock him out in ten rounds under the same rules; or any man in the world can be accommodated on the same terms. As Perry is now located at Mrs. Napper's, the Five Inkhorns, New Nichol street, Shoreditch, he hopes, if Sullivan comes to London, he will give Perry a call, and the first chance of taking his £100." The Britishers seem to have misunderstood the proposition informally made by or on behalf of Sullivan, which was, that if he visited England he would forfeit $100, not £100, to anyone who succeeded in facing him four full rounds. Messrs. Baker, Sheriff and Perry will please take notice.

BOXING BY BRITONS.—William England of Canning Town and Thomas Goodson of Bishopsgate fought with gloves in a twenty-four ring erected in a well-known resort near the Strand, London, Eng., March 7. The stakes were $125 a side, and the fight was witnessed by about a score of persons, including the seconds of the men. Neither of the principals had ever before boxed for a prize, but both had gained considerable reputation in private as exponents of the art. England was about forty pounds heavier and nearly four inches taller, and to these natural advantages his victory was mainly due, nine rounds being contested in thirty-four minutes. The winner was seconded by Hugh Burns and "Stiff-'un" of Norwich, while Goodson had for attendants Tom Tyler and Jack Baldock.

JAMES CAMPBELL, known to the patrons of Harry Hill's Sporting Theatre for many years past as director of stage performances, in which position he has labored earnestly and given satisfaction to proprietor and public, will take his first benefit there in a long time on Thursday afternoon, March 23. He has made extensive preparations for the entertainment of his friends, and he promises one of the best sporting shows that has been witnessed there for months. The special feature of the affair will be a glove-contest between Miss Alice Jennings and Miss Natalie Lester, both of whom are accomplished in the use of the mittens, while a series of fistic displays between Kelly and Murphy and other lights of the boxing fraternity will also take place. Let Jim jam the house.

AN EXHIBITION will be given by John Sullivan at Hawes' Opera-house, Bridgeport, Ct., April 8, for which occasion his offer of $100 to anyone who will stand before him for four rounds, Queensberry rules, will hold good.

GEORGE ROOKE and Clarence Whistler are notified of letters awaiting them in care of this office.

AQUATIC.

LARGAN vs. GOOKIN.

The following particulars of the scullers' race on the Thames River, England, March 7, between John Largan of London and Sylvie Gookin of Boston, Mass., are taken from *The Sporting Life*:

Gookin began rather the quicker, and as Largan was afraid to open fast the American soon showed a slight lead. As the wind was coming off the Prior's-walk Largan at once made towards shelter, and steered over towards his opponent. At the Star and Garter Gookin led by a quarter of a length, and in the next few lengths increased this advantage slightly. Passing the Duke's Head Largan drew up slightly, but Gookin appeared to hold him without any trouble, and stroke by stroke added to his advantage, so that he was quite three-quarters of a length to the good at the latter hostelry; but off Simmond's Largan began to stop his widening the gap, and spurted a little. Still Gookin retained the lead he had gained—as it appeared, without much trouble—and at the London Rowing Club's boathouse, off which the men were very close together, was going very well, with a lead of nearly a length. Then, however, Largan began to come up, and, finding the Yankee out of his water, cracked on for a foul. Gookin in trying to get out of the threatened trouble came to grief, as in order to clear Largan, who was right on his stern, he spurted, and drew his boat ahead, so that about a foot of daylight showed between the two. If then he had kept on his right course he would have avoided, or not been in fault in case of a foul; but as the Wandsworth man made a shot at him he quickened, and, finding that he was not going faster than his opponent, steered out of his way. Unfortunately he drew towards the Surrey shore instead of keeping on his own side of the river, and Largan coming up lapped him so that he could not go back again. Spencer signaled his man to spurt on, while the American, seeing the gravity of the situation, pulled desperately, but being terribly pressed had to give way still towards the Surrey shore. Largan put on all he knew, and a splendid race ensued till, opposite the Half-mile Tree, he ran into his opponent. They soon made a fresh start, both going easily for a few strokes. At the top of the Concrete Wall Largan set to work to race again. He drew at once on the leader, and at the Grass Wharf ran onto him again. Then he dropped back, and took his course on the inside of the American, and drew up, so that at Rose Bank he was not more than about a couple of yards behind. Passing the Crab Tree, Gookin, who was looking beaten and sculling very heavily, was just a shade ahead, but as the station served the Wandsworth lad, the latter held him with tolerable ease. Below the Soap Works Gookin again invited a foul, and, refusing to let the other by, they came into collision below the Bridge. Passing the Works Gookin was close to the Surrey shore, and Largan lying directly in his wake, the boats almost touching. At the top of the Works the American gave way, and Largan soon was less than a length to the bad. The two craft touched again off the Distillery, and Gookin then steered inshore once more. Making Hammersmith Bridge Largan quickened and ran right up to his man, so that his boat's nose went over the leader's left scull as he passed under the bridge. For a few moments the passengers on board the steamboat lost sight of the men. In that brief interval a change in their relative positions was effected, and as they came into sight Largan was leading by a couple of lengths. Gookin from this point had to scull a stern wager. Off Biffen's the wind was troublesome, and Gookin came up a bit, as he did also at The Doves, where Largan, declining to leave his course, another foul occurred. At the top of Hammersmith Mall Gookin spurted, but stopped in the breeze. At the Old Ship both were obliged to steer out in order to clear a barge, and Gookin, losing the more by the transaction, was a length and a half behind at St. Peter's Church. At the bottom of Chiswick Eyot he had drawn to within half a length, but did not do well in the rough water, and Largan at Chiswick Church began to go away. From there to the finish he kept a lead of from a length and a half to three lengths, led through Barnes Bridge by the latter distance, and won by a couple. Time, 27m. 33s. Both men claimed the race on the foul. The referee, Mr. T. B. Whitefoot, gave his verdict in favor of Largan, who at certain parts of the contest sculler better than he ever had before.

THE CHALLENGE issued last year by the Halifax (N. S.) Rowing Association to Davis and Kennedy of Portland, Me., on behalf of Conley and Ham of Halifax, for a race in double-sculls, and which was not accepted by the Portlanders, has again been sent to the latter men with some alterations, to the effect that Conley and Ham will row Davis and Kennedy a double-scull race or a series of races, any distance and for any amount, during the coming season, at a place to be mutually agreed upon (or the Portlanders to have the privilege of naming the course, if necessary). If this latter challenge is not accepted, the Association will publish all correspondence that took place between the Association and Davis and Kennedy since the opening of negotiations, so as the sporting public will be able to see how matters stand, as there is an impression at present that the Halifax men had backed down last season.

THE ANNUAL MEETING of the Halifax (N. S.) Rowing Association was held Tuesday, March 14, when the following officers were elected for the ensuing year: C. Armand, president (re-elected); W. Cameron, M. D., vice-president; Geo. H. Davis, treasurer; J. W. Bennett, secretary; committee of management—Ald. T. Spelman, W. Ross, M. Power, A. M. McDonald and Geoffery Morrow.

ROWING IN ENGLAND.—On March 4 Henry Audsley, 23 years old, 5ft. 4½in. high, 124lb, and Harry Clasper, 23 years, 5ft. 4in., 119lb, sculled over the Thames championship course for $500, Audsley winning by four lengths, in 27m. 53s.....On the 6th George Perkins and Charles Bullman were opponents in a race over the same distance, the former easily winning by six lengths.

A CHALLENGE from Cornell University was on March 18 received by the University of Toronto, Ont., proposing an eight-oared shell race between the Freshmen of the two universities. The challenge was at once considered by the Freshmen class, and after some discussion it was decided to ask Cornell to accept a four-oared race in preference to an eight.

HANLAN last week removed from the Thames to the Tyne. He was enthusiastically received on arrival at Newcastle, and when he appeared on the river on Sunday, March 19, a large crowd gathered to witness his practice.

THE DATE of the annual Spring regatta of the Harlem Regatta Association has been changed to June 9, to avoid clashing with the amateur athletic championship meeting.

THE Mosquito Club of South Boston, Mass., composed in the main of owners of tenders and rowboats, will hold a regatta off City Point on Fast-day.

R. W. BOYD is stated to have rowed an extraordinarily fast trial on the Tyne on St. Patrick's Day.

JACOB GAUDAUR of Ontario will go to England to compete for *The Sportsman* Cup and cash prizes.

"MRS. MAYBURN'S TWINS" is the title of a new work by John Habberton, author of "Helen's Babies." It sparkles with humor, and no one who likes to read about children should miss this fascinating story. Mothers and fathers especially will find it a rare treat. It is published by T. B. Peterson & Brothers, Philadelphia, Pa.

GAME-FOWLS and eggs are advertised for sale by Marble & Walker.

HUMAN NATURE is a curious study. The other night at the Union depot one of the depot hands, while sweeping out, thought he saw a twenty-five-cent bit under one of the benches. He went down on his knees immediately, and covered the piece with his hand. While he was in this position a well-dressed lady tapped him on the shoulder and said: "I just dropped that." "What is it, madam?" was the gentlemanly interrogatory. "I think it is a quarter." He placed it, without further parleying, in her hand, and she, tightly holding it, went away. What was her dismay to discover that it was a peppermint lozenge.—*New Haven Register.*

HER SUPPORT.—"You would make a most beautiful actress in the drama of life," whispered a poetical Chicago youth to his inamorata the other evening; "indeed, 'tis so—you would be a very star." "And you," murmured the fair one, as she leaned her frizzes on his shoulder, "w-wouldn't you like to support me?" So he arranged it right there. How could he help it? Cards, of course.

IT WAS THE TENOR and the new alto of the choir who explained to her father, when the old gentleman met them rather pointedly in the lane, that "they met by chants." And after that she gave hymn books out for his button-hole every Sunday. —*Burlington Hawkeye.*

"IS MISS BLINKINS at home?" asked Mr. Sanders of the Irish girl that answered the ring at the door. "Yes, b'lave she is, sir." "Is she engaged?" "Faith, an' I can't tell ye, sir; but she kissed Mr. Vincent last evening as if she had not seen the like uv him, an' it's engaged I b'lave they are, sir."

"HI! where did yez git them trousers?" asked an Irishman of a man who happened to be passing with a pair of remarkably short trousers on. "I got them where they grew," was the indignant reply. "Then, by my conscience," said Paddy, "you've pulled them a year too soon."

"IS MY FACE DIRTY?" asked a young lady of her aunt, while at dinner at a Hartford hotel the other day. "Dirty! No. Why do you ask?" "Because that insulting waiter insists upon putting a towel beside my plate. I've thrown three under the table, and yet every time he comes around he puts another before me."

"O'RAFFERTY," said the Galveston Recorder, "your wife swears that you struck her with great violence." "Wid great violins? when there isn't a fiddle, big nor little, in the house! She exaggerates too much entoirly. It was only a flat-iron."

AN AGED NEGRO the other day was showing the scars of the wounds inflicted by the lash when he was a slave. "What a picture!" exclaimed a sympathizing looker-on. "Yes," responded the colored brother, "dat's de work ob de old masters."

SHOOTING THE RAILROAD.

WRITTEN FOR THE NEW YORK CLIPPER.
BY D. D. EMMETT.

'Twas Pat Macnamarra that left all behind—
To come to America he felt inclined,
He crossed the wide ocean by water and wind,
For he couldn't come by the railroad.
He landed in Canada—"Land of the Queen"—
The finest new country that ever was seen,
Where Yankees are sharp and Knuckers are keen,
And this on account of the railroad.

Of a railroad poor Paddy had never yet heard—
He'd seen none at home, so it must be inferred
He couldn't tell whether 'twas fish, bone or bird,
Such a curious thing was the railroad.
Then Pat bought a shotgun and loaded it full,
In private he learned how the trigger to pull;
For Pat Macnamarra was nobody's fool,
Although he had not seen a railroad.

Pat went to the country and hunted all round
When two rows of iron he suddenly found—
He thought Jacob's ladder had fell to the ground,
But he'd come to hunt for the railroad.
The woods with wild game was most plentifully stocked,
The rabbits and hares together they flocked,
But there Paddy stood with his gun ready cocked,
To get a good shot at the railroad.

Pat got out of patience—he waited till night,
When the engine rushed by with its boiler so tight,
He jumped on the track and he took a good sight,
Then bang went his gun at the railroad.
The gun it kicked backwards and knocked him sky-high
He stayed up so long that the train it passed by:
"I'm a marksman," said Pat, as he winked with one eye,
"For, be gobb, I have wounded the railroad."

Then Paddy made haste and reloaded his gun
And watched for the "male" to come by on a run;
He'd kill the whole flock! Yes, he would, ivery one!
For he'd already shot the "she" railroad.
He looked for the blood, but no blood could he find,
Which seemed very strange, as he shot her behind,
For he drove the centre—he did in his mind—
But he couldn't draw blood on the railroad.

The passengers laughed and kept poking their fun;
Says Paddy: "Ye blaggards an' rogues, ivry one!
You'd not laugh were yees at my end of the gun!
But I'll not shoot agin at the railroad!
Some day to ould Ireland I will repair,
An' tell all I've seen when I've got time to spare,
For there's niver a man in the County Kildare
Has iver heard tell of a railroad."

GRÆCO-GERMAN.

BULLVINKLE UND KNOBLOK.

REBORTED BY MARC QVENCHER.

De great wrestlin' fight bedween de two trib-me-out champions Bullvinkle and Knoblok have at last took blace, und de result justifies vat ve bredicted after de match. Intense excitement have been occurring among de Roman und Greek sports for some weeks behindt, und a great deal of money on de result—is still owing.

It vas vhispered among de "inside" vons—among dhose vat "knows ropes"—dot Bullvinkle vas not in *exactly* de best condition for a wrestle; having, it vas said, proken von or dwo of his legs, und vas drying to keep it quiet. Dis caused odds of 114 to nodding to be freely offered, nit no refusers. But dis idory afterwards turned out to be a canard—oderwise a tam lie.

It vas also mysderiously hinted dot Knoblok had unfortunately eated too much unripe fruit—Limburger sheese vat didn't had yet pegun to shmell. But dis, too, vas of susbicious flavor (de idory, not de sheese), und brebarations vas goumbleted.

DE MEN.—Hoofy Bullvinkle, sometimes called de Hogshead of Hopoken, vas porn vhere dhey vatch de Rhine. He first vorked at making froth in a brewery, but dis vasn't suitaple to his exdensif nadure, und he soon showed symptoms of his future calling by "dhrowing up" his job und studying Græco-German. His first wrestle-fight vas mit Franz Boogle, de Pig-iron Man, whom he defeated easy, as Mr. Boogle vas radder offermatched, von of his legs being vooden. He afdervards proke a mule's pack in dwo rounds, after vhich he remained shampion for a long time—as no von vood shallenge him.

Knoblok, affectionately known as de Hungarian Hugger, is also a vanderer from de green Danube. He vas originally a deacon, but failed in business, and studied to be a mooseum giant. He vasn't ampitious enough, however, und finally drifted into de "grab-as-grab-can" business.

He vas very successfully defeated many times, but, fortunately, never seemed to know it, und is always ready for more. He have been training at de brewery und Summer-garden of Krietzer out py Morrisania. His diet vas becoolias, eating breadcrusts, pones und frozen pretzels to fill him up hard und solid. His brincipal exercise vas squeezing to sawdust in his arms de old beer-casks in de yard. He valked a few miles every morning before he got up, pulling up trees on de vay, und giving "de foot" to every cow he happened to meet, yoost to keep his hand in—or his foot in.

DE MATCH.—It vill be remempered dot dime before dhese two had unsuccessfully met. De first time, yoost as de men advanced to shook hands before peginning, Knoblok's second dhrew ub de sponge. Bullvinkle claimed de fight at vonce, und as de oder barty coodent go pack on his sponge, it vas allowed. Dis labsus linguæ vas followed long after py de *second* meeting of de men; dis vas also a failure, because neider von of dhem vas dhere. But dis time de "circus showed," und a bang-up (und bang-down!) match vas de result.

As de men abbeared, dheir condition vas glosely inabsected. Dhey had sblendid, manly physics. Bullvinkle had 16 Boreus Blasders down his Spindle Column, so it voodent shnap, und Knoblok had a magnetic chest-brotector on de end of his back.

DE FIGHT.—*Round Vonce.* Bull valked adrait up to Knob und grabbed him werry bromiscuous, und Knob grabbed Bull likevise. Dhen dhey didn't move for twenty-eight minutes—but dhey didn't let go. Dhey didn't let go for seventeen more minutes—but dhey didn't move, too. De referee dhen sujjested dot dhey better be more restless, und make a fall. So Bull put his hands down py Knob's feet, und bulled his legs avay from under him, und Knob at vonce turned ubside-out a vhile in de atmosphere, und dhen sot down on his head werry firm.

Knob's second claimed dot only *one* shoulder vas down, but Bull quelled de excitements py sottin' down on de *oder* shoulder at vonce, und dot settled up de round werry nice. De men were currycombed und scratched mit Irish towels, und tablespoonfuls of beer administered.

Round Dveice. In dis round great feeling vas disblayed, and Knoblok vas cautioned apout kicking "pelow de *feet*," vhile Bullvinkle vas accused at von time of having a ladder concealed in his hand. Bullvinkle lost de round in a werry queer vay. For dhree hours de men had been locked tight togedher in de famous "heel-and-ear" lock, und neider von cood made a move to git a advantage. At last Bullvinkle, mit his head fast tight ofer Knoblok's shoulder, dought he saw his obbortunity. Seeing vat he subbosed to be his left hand shdicking out under Knob's arm, he made a grab for it mit his right, so as to vheel Knob sveetly. But alas! de hand vat he saw vasn't his, it vas Knoblok's! De consequences vas dat he suddenly observed de audience lookin' at him ubside down, und dhen laid down on his back like a dhousand of vood!

Round Dhree Dimes. Bull began by pullin Knob's head down to de floor mit von hand, und pullin his legs up in de air mit de oder, und keebed him sdanding dot vay on his head so long dot de referee, fearing rush of brains to de feet, ordered dhem to broke loose. Bull dhen tried his orichinal jungular dvist. Old sports will not soon forgot how he vonce dvisted de head off poor Muggins, de Buffalo, in dwo qviet movements. Knob's head vas soon getting dvisted goot, but he tickled Bull under de arm und got avay. At it again dhey vent, und now vas a shtruggle immemoriable. Such a mixture of anadomicals vas nefer seen. Bull had Knob's head in his arm, and Knob had Bull's head in his. Dheir arms vas so dvisted dot dhey *could* not recognize vich vas dheirs und vich vasn't; vhile dheir legs vas often bein' used drying to give *dheirselves* "de foot." Dhey vas werry mixed-up gentlemen, und if a fall *did* happen, der referee he coodent decide vich vas who—as it vas impossible, as de saying is, to tell vhere Bull left off und vhere Knob pegun. As may be imagined, it vas hard *now* to bet mit safety. De friends of Knob vood holler: "*Now* you got him!" vhile Knob didn't exactly feel dot vay vhere *he* vas, und de Bullvinklers vood cry: "*Now*, hug him!" vhen poor Bull vood be lookin' for his arms. Vorse und vorse dhey got, und it really seemed as if dhey vood blend together. At von time Bull rubbed de bushination off Knob's nose py mistake. At last de referee vas alarmed, und ordered dhem to break dheir hold. Dis vas found impossible, as dhey vas so tangled up dot dhey must be untied. Dot vas a difficoolt job to sebarate dhem, as no von knew de combination. At last a locksmith opened dhem, und de battle vas declared undrawn.

REMARKS.—Much money changed hands. Von old shboy, who nefer had seven dollars und a quarter at any von time in his life, lost over 4,000 dollars. Anoder fellow bet a hat, und lost. He paid de bet—und is now parbleaded. Shallenges addressed to de loser of de match are daily being received from de five quarters of de globe.

MY LILY.

WRITTEN FOR THE NEW YORK CLIPPER

Rightly are you named, my silly,
Lithesome, loving, laughing Lily,
Fairest flower in Beauty's garden;
For the very thought were sin
That ever you should toil or spin,
Or soil that dazzling, snow-white skin
By labor which your hands might harden.

And yet someone must tend and nourish
Each dainty flower, to have it flourish
In this bleak world of sin and sorrow;
And so with you, my Lily fair,
Since maiden lilies starve on air,
You'll need someone to take a care
(In spite of Scripture) for the morrow.

And since you've never made beginning
At either toiling or at spinning,
To do so now were surely silly;
But I, your gracious smile to win,
For you will toil, for you will spin,
And Solomon will not begin
To be arrayed as is my Lily! M. C.

THE CAMEO RING:

AN INCIDENT IN THE FIDDLER'S GULCH ROBBERY.

WRITTEN FOR THE NEW YORK CLIPPER,
BY BARRY CROTON.

Among the passengers on board the Second Pacific Express, when that train steamed out of Dashtown on the afternoon of November ninth, was Miss Kate Pembroke. Apart from the fact that she was an extremely pretty girl and that she was making a long journey alone, I do not know that there was anything about Miss Pembroke to distinguish her from her fellow-travelers. However, beauty and loneliness, when combined in a railway train, are in themselves attractions, and Kate had been pleasantly conscious of drawing upon herself the admiring glances of pretty nearly every male passenger and the envious stare of every feminine rival. The latter were disposed to regard it as significant that the young lady was without either escort or chaperon; the former would gladly have made good the deficiency had the opportunity presented itself to do so. The truth of it was, Miss Kate Pembroke was not at all embarrassed at traveling alone, for she was plucky, self-reliant and accustomed to looking out for her own interests. Not that she was unpleasantly masculine in nature—far from it; but she had about her that delightful air of independence, that *naïve* faith in her own powers, and that unaffected ingenuousness peculiar to American girls, and especially to American girls who are doubly blessed with beauty and with riches.

Possibly, if Kate Pembroke had not been an heiress, and a distractingly pretty heiress at that, she might have doubted the propriety of traveling all the way from Dashtown to New York without an escort. As it was, however, she could afford to defy public opinion, if that mighty power really concerned itself over so trivial a matter; and since it pleased her to make the trip alone, make it she would in spite of all protestation. Kate had been visiting her uncle in Dashtown—a rich man, who had made his money first in cattle-raising, and later in mining. Her father had accompanied her from New York to the Western town some weeks before; but he had returned to the city with the understanding that, when Kate desired to go home, she should send for him. The desire, however, as desires were apt to do, had come to the impulsive young lady suddenly, and she could not brook the thought of delaying her homeward trip a week or more, as it would be necessary to do if she waited the coming of her father. So, in face of the mild opposition of her uncle, and the vigorous arguments of her aunt, who was sure the world would be shocked at such a proceeding, Kate set out on her three days' journey prepared to let the world be shocked or not, as it saw fit.

Had it so happened that Miss Pembroke had chosen the eighth of the month instead of the ninth—had she gone a day earlier or a day later—there would probably have been little of a startling nature about her journey. There certainly would have been lacking the material for this narrative. As fate would have it, however, it was on the ninth of November that the trip was undertaken. That was the precise day on which the engineer of the Second Pacific Express, just as he rounded the sharp curve at Fiddler's Gulch, saw, on the track a couple of hundred feet ahead of the engine, a man frantically swinging his coat in the air and signaling the train to stop. Fiddler's Gulch is a particularly bleak and lonesome point, some eighty miles east of Dashtown, and more than twenty from the nearest station. As the road emerges from the rocky gap where the curve is made, it cuts through a dismal wood, where, even in midday, the sun's rays scarcely penetrate. It was in this wood that the train, in obedience to the signal of danger given by the unknown man on the track, drew up. It was towards five o'clock in the afternoon, but the early Autumn twilight and the dense shadows cast by the trees made it seem later. The passengers in the train had scarcely time to peer out of the windows, wondering where they were and why they had stopped, when a loud volley of gunshots broke upon the air, followed by a demoniac shriek, which seemed to come from all sides of the train, and which drove the blood from a good many faces, whiskered as well as veiled. Less than three hours before, Kate Pembroke's aunt Martha had said to her, with a prophetic shake of the head:

"It's not only unbecoming for you to make such a journey alone, Kate, but it is really dangerous. Why, only last week I was reading about that train robbery at Denver, and 'twas enough to make one tremble all over. And here you are, with your watch and diamonds and rings and I don't know how much money in your purse ——"

"There, there, auntie," had been Kate's laughing rejoinder. "I'm not the least bit afraid of train-robbers, and you can't frighten me. Why, I think it would be perfectly splendid to be attacked that way. I always did admire highwaymen; they're so romantic, you know."

Less than three hours ago, I repeat, this conversation had taken place between Kate and her aunt, and doubtless the young lady had spoken in all sincerity when she declared her admiration for the romantic quality in highway robbers. She had never quite got over her schoolgirl propensity for making a hero out of Dick Turpin or Claude Duval, while the deep impression which Bulwer's Paul Clifford left on her mind would have caused many of her admirers eternal happiness to have similarly produced. As between Dick Turpin, however, and the actual flesh-and-blood Western desperado, there is a pretty broad gap, and so, too, there is between imagining and experiencing a highway robbery. It must be confessed that Kate's words came back to her at that moment with unpleasant distinctness, and what she had laughingly described as perfectly splendid impressed her just then as exceedingly disagreeable. The first volley of shots was followed almost immediately by a second, the second by a third, and the unearthly yells continued to resound until it seemed as if an army of imps had surrounded the cars. Before the train had come fairly to a standstill, half a dozen men, their faces covered with black masks, entered the Pullman car in which Kate was seated, and, with rifles drawn upon the astonished passengers, demanded the surrender of all money and valuables.

"No one will be hurt if you simply comply with our requests, and keep quiet," announced the evident leader in a voice of tantalizing calmness. "Hand over your valuables promptly, for we've no time to waste. The first man that resists drops in his seat. Just remember that; keep cool and not a hair of your head will be injured. Now, then, boys, to work!"

The cool impudence of the robber, as he stood in the centre of the car, with a heavy revolver in either hand and a Winchester rifle slung over his back—his perfect self-possession, his tone of quiet authority, and, above all, his unmistakable air of assumption that his outrageous demands would be unresistingly complied with—all this was exasperating to the last degree. But what could the luckless passengers do? There was no doubting the sincerity of the robbers' threats, or that they would promptly put a bullet through the first person who attempted resistance. The one alternative was to yield with whatsoever of grace might be possible under the circumstances.

In response to the leader's command to get to work, two of the gang began a systematic search of the passengers and their traps, throwing their booty into a stout leather bag, which, before they had finished, was half-full of wallets, purses, watches, jewelry, diamonds and other articles of value. While this interesting twain were thus employed, their companions stood on guard, ready to quell any disturbance or put an effectual quietus on the indignation of such persons as might be tempted to dispute the robbers' rights. It so happened that the spokesman of the party had taken his position close by the side of the chair occupied by Kate Pembroke, and there he continued to stand during the entire proceedings. To say that Miss Kate was not very much frightened and excessively annoyed—I am not sure that the annoyance was not greater than the fright—would be to hide the truth; but, nevertheless, after the first shock of the moment, and when she had sufficiently recovered her self-possession to fully comprehend the situation, it is to be recorded that, despite both her fright and her annoyance, she rather enjoyed the whole thing. Enjoyment under such circumstances seems inconsistent, I admit; but Kate Pembroke's nature was itself made up of inconsistencies. So far as the intrinsic value of her own personal loss was concerned, Kate cared very little. To be sure, it was not pleasant to part with her diamond earrings, her pretty hunting-case watch, her finger-rings and her wallet, with its hundred odd dollars in banknotes; but then she knew that these things could be readily replaced, and she was accustomed to spend money too lavishly to think much about their value. Moreover, the robbers were so considerate as to return her the through ticket she had purchased for New York, so that she felt under some degree of obligation to them. Her curiosity was thoroughly aroused with regard to the leader, and she found herself intently studying his figure and dress which, from his proximity to her, she could do with much minuteness. The black mask completely covered his face and head, but his broad shoulders, erect form and muscular limbs suggested manly vigor, if not beauty—and Kate liked muscle. There was that, too, about him in his manner and dress—the latter a trifle jaunty—which recalled in a modernized shape the brigand of the stage—which is the only place where Kate had ever seen brigands. But the thing that above all others particularly attracted the fair critic's attention was the robber's hand. This was uncovered, and as he permitted it to fall by his side it was brought close enough to Kate's eyes to admit of careful inspection. Although just then it held a revolver in its grasp, it was a hand that looked as if it might, with greater propriety, have touched the keys of a piano or toyed daintily with a pair of kid gloves. It was small, white and shapely. It was the last hand in the world for a desperado. On the third finger was a rather small, but noticeably fine cameo ring, the head of Minerva being cut with great delicacy upon an onyx stone. A peculiar feature about the ring was, that encircling the Minerva head was a snake with a number of diminutive diamonds studding the body. All these details were carefully noted by Miss Kate, whose scrutinizing gaze remained fixed upon the daring robber's white hand throughout the time that he stood by her chair. It occurred to her that there was quite enough for a romance in that hand.

The robbers worked so rapidly and to such good purpose that in five minutes they had completed their search and were prepared to make away with their booty. While these events were taking place in the Pullman car, others of the gang had rifled the express car and secured more than twenty thousand dollars in cash. The whole party numbered twenty-five or thirty men, and their attack was so boldly carried out that in ten minutes from the time the train first drew up the work of plunder was accomplished, and the entire party drove off, their horses having been stationed in the wood close at hand.

The Second Pacific Express was considerably behind time that evening before it reached the next station, and its passengers, as may be imagined, were not in the most amiable frame of mind. Fortunately for Miss Kate Pembroke, she could telegraph for a remittance of money, and so proceed on her journey with comparatively little delay. When she reached Buffalo she had the satisfaction of reading in the newspapers that a number of the Fiddler's Gulch robbers had been arrested, and that a considerable share of the booty was recovered. It did not appear, however, either then or afterwards, that the leader of the company had been captured; and although Miss Kate never made any such confession, I have a notion that she secretly rejoiced at the escape of the bold highwayman. It would have been such a pity, you know, to have spoiled those white hands by breaking stone.

The world was not so seriously shocked at Kate Pembroke's lone journey as her aunt had predicted it would be; nevertheless, that particular circle of the world in which Kate moved was called upon more than once to listen to a recital of the thrilling adventures, and to express its commiseration, its wonder and its admiration. So interesting a subject of conversation seasoned agreeably the customary platitudes of the drawing-room, and it is not surprising that Kate should continue to talk about it all through the Winter season. That season, by the way, was a very brilliant one in the social realm in which Miss Pembroke figured. A spice of romance had been given it by the appearance soon after the holidays of Sir Henry Ainsworth, who flashed upon the charmed circle of society like a meteor. Sir Henry was not only a scion of the British aristocracy, but he was possessed of those additional attributes which the scions are sometimes without—brains and money. He was certainly a good-looking fellow, blue-eyed, clean-faced, with the figure of an athlete and the easy grace of good breeding. He rode well, danced well and talked well. He was lionized by Fifth avenue, petted by the mothers of marriageable daughters, and welcomed in the best families everywhere. Sir Henry had been traveling in the West for some months before his arrival in New York. Kate had met him soon afterwards, and she felt the moment her eyes rested upon him that, at last, the hero for whom she had been waiting two-and-twenty years had come. As it does not concern us to know anything of Miss Pembroke's love affairs prior to this meeting, it need only be said that she was at that time free of heart and of hand. The train-robbers had taken from her no ring symbolic of a plighted troth. A good many fashionable young men and some old ones had done their best to win Kate Pembroke. They had uniformly failed. Sir Henry Ainsworth, who did nothing apparently to accomplish his end, won her at sight. They met the week after Christmas, they were fast good friends by the middle of January, they had begun to interchange perfumed notes before the end of the month, and by the beginning of Lent they were engaged. Miss Kate, as I have endeavored to indicate, was very much her own mistress, and, having made up her mind that she was in love, she concluded it was wholly unnecessary to ask the opinion of others. Her father was told that the man who aspired to his daughter's hand was rich, high-born and honorable. What more could a father demand?

"I'm going to bring a friend to see you this evening, Kate," said Sir Henry, a week or so after their engagement. "He is an old chum of mine, and quite by chance I met him in the city yesterday. He is an Englishman of excellent family, and I know you will like him."

People in general liked Tom Willoughby. He had that frank, cordial manner, deep-chested voice and hearty laugh that bespeak good health, high spirits and a clear conscience. Like his friend, Sir Henry, he was a splendid specimen of manhood, and, if he never said anything astonishingly brilliant, he certainly said nothing disagreeably stupid. Kate liked him, of course—first, because he was Sir Henry's friend; and, second, because he made himself really entertaining. He remained to dinner—Mr. Pembroke's dinners were things to be remembered in this world—and a very enjoyable evening was spent, with music, cards and conversation.

Somewhere about ten o'clock, on the morning following the visit of Tom Willoughby, Kate was summoned by her maid to meet a stranger who awaited her in the reception-room below, and whose business, as he announced, was of the utmost importance. Upon entering the room, Kate found herself in the presence of a small, weazen-faced man, nervous in manner, quick in speech, and shabby in dress. What this person could have wanted with the dashing Miss Pembroke was something which had greatly puzzled the servant who admitted him, and which, it must be confessed, equally puzzled the lady herself.

"My business is of particular interest to you, miss," began the little man, rapidly.

"Indeed!" rejoined Miss Pembroke, in a tone which clearly indicated that she had serious doubts of any possible interest attaching to what this man could say. But before he had spent ten minutes in her presence the weazen-faced stranger had not only verified his statement, but he had aroused his fair listener to a pitch of excitement that she had rarely reached.

"Understand then, to-morrow morning at ten, prompt," said he as he rose to go. "If you are satisfied by that time, I shall expect your further aid. Good-morning!"

Throughout the remainder of that day Kate continued in a state of visible agitation. She wrote a brief letter to Sir Henry, in which she requested that he should bring his friend Mr. Willoughby to the house that evening, as she wished him to meet a particular friend of hers. This note she dispatched by a servant, as she did also one to Miss Sarah Johnson, her bosom friend and confidant. At dinner her agitated manner attracted even the attention of her father, but when he asked if anything was wrong she merely laughed and answered:

"Oh, no, nothing is wrong—only I feel as if something were going to happen!"

Something did happen.

At the appointed hour Sir Henry arrived, accompanied by his friend. Miss Johnson had also replied in person to Kate's invitation. Tom Willoughby added to his other accomplishments that of music, and during the evening, at the earnest solicitation of his hostess, he sat down to the pianoforte to play. It was then for the first time that Kate brought her eyes to bear upon Mr. Willoughby's hands. They were small and white and shapely; but that which riveted Kate's gaze was the ring upon the third finger of the left hand. It was a cameo, with the head of Minerva, surrounded by a diamond-studded snake. Very closely did she study that ring—just as she had studied it some months before when the robber stood by her side in the Pullman car. It was the same ring, and it ornamented the same exquisitely-moulded hand.

When the shabby little man rang the bell of the Pembroke mansion the next morning, he found Kate impatiently awaiting his coming.

"Well?" he inquired significantly.

"What you told me proves to be true so far as the ring goes. I cannot be mistaken in its identity. But, of course, you cannot expect me to believe ——"

"Believe nothing, miss, until it is proved. You have found me right thus far. Permit me to go on in my own way and I will convince you that everything I told you yesterday is the truth. You invited Sir Henry to call this morning?"

"I expect him every moment. His friend is to be with him."

"Very good. Now, what I shall ask of you, miss, is first, to take this case"—as he spoke he produced a leather-covered box containg a pearl-handled revolver—"and simply ask your friend Sir Henry if he ever saw it before. Second, I want you to put me into an adjoining room where I can see and hear without being seen."

Just here the bell sounded.

"Come quick," said Kate, as she took the case from the little man's hand, and led the way to a deep bay-window, which was heavily draped with damask curtains.

"Ah, this is just the place," said he, as he retired behind the drapery. "It is unpleasant business for you, miss, but it will be very quickly over with. Don't get excited, miss!"

"Sir Henry Ainsworth and Mr. Willoughby," announced the servant.

Albeit she could hear her own heart beat, Kate received her visitors with her accustomed ease of manner, and seemed more than ever fascinating. After the usual interchange of greeting, she turned to her lover, saying:

"Perhaps you wonder why I asked you call so early this morning. I have something to show you. Did you ever see this before?"

She took up the pistol-case, which was lying on a small marble stand, and handed it to Sir Henry. He took it laughingly, opened it, and gazed at the contents—and instantly ceased to laugh. Even had Kate not been watching every muscle of his face with almost painful eagerness, she could not have failed to observe the sudden change that came over him. He did not, after the manner of stage villains, distort his countenance nor strike his brow with his hand, or ejaculate "I'm undone!" But he did turn very pale, and when he spoke his voice was strained and husky.

"Why, what is this, Kate? What does it mean?"

At that instant the curtains were pushed aside, and the shabby little man stepped quickly out. Instantly both Sir Henry and his companion Tom Willoughby rose to their feet.

"With your permission, I will answer that question," said the stranger in his hurried, nervous manner. "It means, Dick Hastings, that you are at the end of your rope at last, and so is your interesting pal Mr. Tom Wills. It means that I've been on your track ever since the Fiddler's Gulch job, which you planned and directed, while your tool here did the actual work. You netted something over ten thousand dollars by that little affair. You came on to New York, here, and assumed your old role of an English nobleman, which you played to such good advantage that I understand you were about to marry this estimable young lady. With her fortune, no doubt, you would have been enabled to retire permanently from your profession of highwayman. I am really sorry to interfere with your plans, and I must confess that if you hadn't dropped this pistol in the woods at Fiddler's Gulch I shouldn't have been likely to have got on your track. I recognized that pistol, Dick, for you may remember that you once tried to shoot me with it. I knew you would recognize it ——"

All this time Kate's lover and his friend had stood motionless by their chairs, both very pale, breathing heavily, and glaring upon the little man like wild beasts. Willoughby was now unable to stand the scene longer. He made a rush for the front hall, grabbed his hat, and darted out of the street-door. But it was only to find himself in the arms of a policeman. As for Sir Henry, otherwise Mr. Dick Hastings, he possessed the rare virtue of knowing when he was beaten. He saw at once that the game which he had played so successfully up to the very point of winning the golden stakes was hopelessly lost. Very quietly he closed the pistol-case, placed it in his pocket, drew on his gloves, and, turning to Kate, said:

"Miss Pembroke, I have discovered what this pistol means. I have no doubt our friend here will invite me to accompany him when he leaves the house. Circumstances may be such that I shall be forced to break off our engagement. Don't let it affect your happiness, I pray. Permit me to assure you that there are plenty of other Sir Henry Ainsworths whose ancestors are just as aristocratic as mine. I have the honor to bid you good-morning!"

It was a rare bit of gossip, the sudden breaking-off of Kate Pembroke's engagement. Still, the young lady bore it with commendable equanimity, and gave her friends absolutely no opportunity to commiserate with her, which would really have afforded them unspeakable satisfaction. Kate's father felt honestly grateful to Detective Stanwix, the shabby little man who had tracked down the dangerous Sir Henry, and thus saved Miss Kate from becoming the wife of the notorious but accomplished outlaw, Dick Hastings.

"Yes," observed Mr. Pembroke; "that ring you noticed on the second scoundrel's hand was quite symbolic—or might have been, my dear. You were the fair Minerva, and, like the cameo, you were surrounded by a diamond-studded reptile."

"Quite apt, papa. But what a figure he had!"

And Miss Kate sighed.

THE SHEIK'S DAUGHTER.

WRITTEN FOR THE NEW YORK CLIPPER,
BY NATHAN D. URNER.

Closely besieged as we had been for more than three weeks in the little Algerian frontier post of Acra by Bou-el-Rhaman and the greater part of his revolting Bedouins—daily hoping for the promised reinforcements, that seemed destined to never appear to the gaze that we fixed upon the coppery sky-line of the vast tawny desert stretching away to the north, and indeed, for that matter, on all sides of us—and becoming so used to watchfulness and danger that their effects had actually grown into a sort of *ennui* for both officers and men, the announcement of a bevy of professional jugglers and dancing-girls having succeeded in making their way to our fortified oasis, for our special delectation, was only next to as refreshing as the sight of the longed-for relieving force from the shores of the Mediterranean could have been.

This announcement was made in the afternoon of an exceedingly hot day, when we had enjoyed an unusual respite from the harassing attacks of the desert horsemen; and an hour or so later the troupe passed through the village, and, willing assent having been accorded by Colonel Duprez, our commandant, entered our camp, where they speedily pitched their bright, parti-colored tent under our clump of date-palms, and prepared for business.

A few words as to the military situation at Acra, where I had found myself a beset and interrupted traveler only a short time before and only too happy for the opportunity of getting out of a perilous quandary by attaching myself temporarily to the personal staff of the commandant, for whom I soon entertained the highest esteem. He had just taken command of the post at the head of four companies of chasseurs, as many of the native zouaves, and two batteries of light artillery. Almost immediately afterwards our communications with the north had been cut off by the revolters, and ever since we had found ourselves hemmed in by a large force under the dreaded Bou-el-Rhaman himself, who seemed determined to capture our entire garrison, if possible, before the arrival of the reinforcements for which we had sent and were daily expecting. We were pretty secure in our position, being well supplied with provisions and water, and having pretty thoroughly defended our little oasis at every assailable point; but the enemy could still harass us considerably, and every day clouds of their superb horsemen could be seen wheeling along the sands, just out of reach of our artillery, taunting us with their savage challenges to go out and fight them in the open, firing their long-barreled, antiquated matchlocks into our camp, and now and then picking up such stragglers as ventured too far from the camp or village. A decided element of romance was furnished for the rebellious chief, who was accompanied on all his expeditions by Amena, his daughter, the great beauty of the Arab tribes. She had set nearly all the French officers wild on her social advent in the city of Algiers during the preceding Winter—before the revolt had come to a head; was distinguished above all her rivals not only for her loveliness, but for her accomplishments likewise, being a poetess of no mean order, and was now making, in addition, a proud name for herself by her intrepidity in the field, where she was often seen by her father's side, scouring fiercely away on her Arab courser, as fleet and powerful as his own. Her exquisitely graceful figure had become familiar to everyone in the camp, though she had never as yet ventured near enough for her features to be distinguished, and there was but one of our officers who had enjoyed the privilege of her personal acquaintance in Algiers, and who could therefore speak of her facial loveliness by any knowledge other than hearsay. This was Captain Armand Lamont, a gallant and handsome young officer, but one of the most unsociable and melancholy of men, and who, indeed, was said to have fallen hopelessly in love with the Sheik's daughter. Whatever the cause of Captain Lamont's moroseness, however, no one ever offered to jest with him on the subject; and, inasmuch as he was an excellent officer—in fact, something of a martinet in his limited way—he was permitted to indulge his moping fancies without interruption.

Well, no sooner had the troupe of mountebanks pitched their tent under our date-trees than a ring was formed around it, composed of a dozen or more officers, with our old colonel as the conspicuous figure, and a large number of such private soldiers as were off duty filling in the background. The dancing-girls were hidden away in the tent, making ready for their performance, and, in the meantime, the juggling-men came out, and spreading a mat, began a series of tricks.

These were little worthy of mention, and were endured with a good deal of impatience, for we were all eager for the more artistic and sensuous part of the entertainment to begin. But we had not long to wait. The three masculine living skeletons soon perceived the lack of interest with which we viewed their worn-out feats, and, withdrawing to a spot directly opposite the tent-door, thus leaving the open, smoothly-matted space between, they began a wild improvisation on their musical instruments as a signal for the dancers to appear.

The girls, eight in number, had passed through the camp closely muffled and veiled, after the Arab custom, and now, as seven of them drifted out into the hot, bright air, bared to the waist, with the lower half of their brown, graceful forms but mistily concealed by the light, flowing drapery of the East, we were amply prepared, with our long, enforced abstinence from feminine association and influence, for any amount of delicious revelation that might ensue. And we were not as yet so greatly disappointed, after all; for, though the performers were far from fulfilling the scene in the seraglio at Ispahan, as described by the poet—

> "When, at the wave of her sunny hand,
> The dancing-girls of Samarand
> Swam in like mists from fairyland,
> While, to the low, voluptuous swoons
> Of music, rose and fell the moons
> Of their full brown bosoms,"——

the performers were comely in the main, and their motions not devoid of a languid sort of charm.

But even these became speedily tiresome, and we soon grew impatient for the appearance of the eighth dancer, who, the jugglers informed us, was nothing less than the star of all houris of the dance, before whose youthful grace and beauty the hearts of men became but as water melting in the dust.

At last we held our breaths as she glided out of the tent, the irregular music subsiding into a tremulous undertone, and the other girls spreading out like a fan and posturing prettily to receive her.

She presented at first nothing more than the appearance of a cloudy column of light, diaphanous draperies, covering her in apparently a thousand folds from head to foot. But the cloud was informed with wondrous poetic life, the glory of large, lustrous eyes burned eloquently through the upper fleeces, and amid the rest, as she swayed and undulated to and fro on the very tips of daintily-sandaled feet, there scintillated the outlines of as ravishing a form as could be conceived. But this was not all. Her fleecy covering seemed to be composed of seven wide, spotless strips wound about her in multitudinous folds, with the ends flying out in careless streamers from forehead, neck, shoulder and waist. As she drifted back and forth among her companions, the latter each took hold of one of these streamers, and then, all moving together in exquisite harmony, there ensued the gradual unwinding of the central figure, chiefly by means of a series of whirling, eddying and undulating movements upon her part, the delicious effects of which would have to be seen to be realized, and which are simply indescribable. At last, when the entire face and form stood, or rather floated, revealed, with the exception of a spangled, perfectly-fitting corsage, and the hips and bosom alone being lost in the meshes of white, flaky lace, we were indulged in a vision of youthful loveliness such as few of us probably ever dreamed of before. The airy lightness of her motions was in accordance with the beauty and symmetry of her face and figure. I had witnessed the performances of the *almas* of Byzantium, of the most renowned Nautch girls of Madras, and of the loveliest odalisques of Cairo, but never anything like this; and I venture to say that even the richest resources of the modern ballet have never evolved a purer specimen of individual fascination than was there unfolded before our rude and wondering gaze under the miserable date-trees of our camp in the midst of the parching Algerian desert.

We were not, however, permitted to enjoy it for long. Hardly had the disrobing of the principal figure been completed, if it might be called such, before the entire troupe began to whirl about in a sort of poetic frenzy, out of which every now and then one of the number would drift away into the tent, like the disappearing fragments of a whirling mist, until at last they had all vanished amid a shower of gold and silver coins, which were greedily appropriated by the jugglers, who also disappeared, with the lowest and most cringing of salutations, after being informed by the colonel that they might remain in the camp as long as they liked.

While the dancing-girls were making their exit, however, Captain Lamont was observed to suddenly quit the circle of spectators, with his color going and coming by turns, and to stride off in the direction of his tent, apparently more profoundly disturbed and impressed than any of his brother-officers.

We had exchanged smiles on observing this, and the idea was doubtless prevalent that the gallant captain had at last found a relief from his supposed hopeless attachment for Amena, the Sheik's daughter, and that we might expect him to be less morose and miserable hereafter, at least so long as the Arab dancers should remain in our camp. He might, indeed, have had to stand some jesting on the subject, but that at that moment an alarm was spread of a skirmish being instituted on our left; and this, together with similar demonstrations on the part of the enemy, though of no great consequence, kept us otherwise occupied for the remainder of the day.

The jugglers and dancers had been with us three days, giving morning and afternoon performances, and it was then announced that they would bid us farewell, and endeavor to pass through the Sheik's lines on the following day, on their way to the oasis of Djerrah, also occupied by a French force, about three days' journey eastward. It was high time they were doing so, for they had by this time fleeced us all, officers and men, out of pretty much all the pocket-money there was to be had; and I, for one, was perfectly willing that they should go on their way. I rather think that Colonel Duprez was of the same opinion; for there were no signs as yet of our hoped for reinforcements, the enemy were hourly becoming bolder and more annoying in their attacks, and it was only by constantly shifting our masked lines of defense along the assailable points of our rocky, verdure-massed, irregularly-shaped oasis that we were enabled to still foil their combined attempts to overwhelm us.

The night which was to be the last of the dancers' stay in our camp was so unusually hot and stifling that I found it impossible to sleep. I therefore strolled through the hushed, moonlighted camp, wandering aimlessly through the miserable adjoining village or collection of huts, and was proceeding through a narrow, rocky defile that led to our most important outposts on the desert's edge, when I was surprised at perceiving Captain Lamont standing crouchingly in a coign of the pass, and looking out with such breathless suspense and inquisitiveness on the moonlit plain beyond as to cause me to pause, in my turn, and watch him, full of puzzled wonder and surprise.

He had no suspicion of my proximity, and in a moment the object of his own watch was betrayed to me. A graceful figure suddenly came skimming over the plain, and approached the pass in which we were lurking. It was clad in white, after the manner of a Bedouin boy of high degree, and as, after approaching the mouth of the pass with marvelous swiftness, I saw it pause and look furtively about before entering, I recognized the figure as that of the beautiful chief dancer of our wandering troupe. The next instant she had glided into the pass, suddenly to find herself, with a slight scream, in the grasp of Captain Lamont.

"So, Amena, I have the secret of your shameless masquerading at last!" I heard him exclaim. "Your association with the mountebanks is but a ruse—you are here as your father's spy!"

Her self-possession had deserted her but for an instant.

"It is true, but only half the truth," I heard her respond, in the velvetiest French *patois* that I had ever heard from woman's lips. "I am here for your sake, Armand, as well as my father's! You will not betray me. Last Winter in Algiers—ah, did you not suspect that I loved you even then? that it was only my patriotism, my duty to my father, that forced me from your side, and out into the desert?"

His answer was a passionate exclamation, and, as he drew her into the shadow of the rock, the sound of the kisses that came out to me from the darkness smote me sadly, for they were as the signal of manly honor and soldierly duty succumbing to the bribe of a wild and unworthy infatuation.

During the recent attacks by the Bedouins, we had missed the customary sight of Amena at her father's side, and her absence thence was now sufficiently explained. I had a duty to perform, but I hoped to be able to perform it without exposing the weakness of Captain Lamont, whom I had personally liked.

I slipped out of the defile without being perceived, as I hoped, and made the best of my way to the commandant's tent, where I merely stated my supicions that the Sheik's daughter was among the dancing-girls as her father's spy. The imparting of this information, however, took a good deal of time, for Colonel Duprez was a heavy sleeper; and it may have been, moreover, that my stealing out of the defile had been noted by Amena, and given her the alarm. At all events, the entire troupe were found to have made their escape from the camp when measures had been set on foot for the arrest of its members.

The outposts were at once doubled, and extraordinary precautions taken against a surprise. It was none too soon. At daybreak we were called upon to sustain the fiercest attack that had yet been made on our position. Even in the heat of it I was not surprised to note Captain Lamont's absence from the head of his troop, and to be informed that he was confined to his tent by a severe indisposition. I made certain mental reflections which were by no means complimentary to him, but which presently the force of circumstances compelled me to at least modify.

During the attack, which was unsuccessful, Amena was once more perceived at her father's side, affording a picture that would have delighted the heart of a Gerome or a Vernet—the chief with his white burnous flying behind him, and the red and purple tassels of his horse-gear dancing in the wind, while the dark blue-and-white-striped veil of the girl, with its gold border, flashed in the sun as it floated out behind the long streaming tail of her flying steed. Nevertheless, the Bedouins were beaten off, and we were destined to permanently lose sight of both Sheik and daughter thereafter; for the fight was scarcely over when the advance-guard of our long-deferred reinforcements came into view, and we were saved.

Not the less, however, was Armand Lamont found cold in death in his tent before the arrival of our friends, with evidences of his having blown out his own brains during the fight. Whether he had really meditated treachery at the instance of Amena, I have never been able to decide in my own mind; but I can well afford to give him the benefit of the doubt, and his comrades never received any enlightenment from me in regard to the mystery with which they viewed his suicide.

AQUATIC.

FRED D. STANDISH, AMATEUR OARSMAN,

first saw light at Romeo, Mich., Nov. 15, 1852, and removed to Detroit in 1859. He stands 5ft. 8¾in. in height, and weighs 148lb in the boat. His chest measurement is 40¼in.; upper arm, 13in.; forearm, 11in.; thigh, 21in. His first public appearance was made as No. 2 in the barge of the Edmund Boat Club in a handicap race for the championship of the Detroit-river Navy July 29, 1868, his boat taking fourth place in a field of seven. He participated in no more races until July 12, 1871, when, as No. 2 of the six-oared shell-crew of the Excelsior B. C. of Detroit, he took part in the races of the Northwestern Amateur Boating Association at Milwaukee, Wis., his crew getting third place in a field of five. During 1872 he rowed in several ten-oared barge-races, all of which were won by the Excelsiors, at Detroit. May 20, 1873, he pulled bow-oar of the Excelsior gig crew at the regatta on Orchard Lake, his crew winning in a field of four. June 23 he was obliged to row No 3 (as substitute) in Excelsior four at the regatta of the N. W. A. B. A. at Toledo, and immediately afterwards rowed bow in a six-oared crew, winning the junior championship of the Northwest, three miles, with turn, in 19m. 55s., against three competitors, with a substitute in the boat. The next day he rowed No. 2 in the Excelsior six-oared crew, and while leading part of the way home an outrigger broke, and the crew got second place with five oars, the Wah-wah-sums winning. Immediately afterwards the four-oared crew, of which he was bow and captain, won their race, three miles, with turn, in 20m. 9s., with a substitute in the boat. Oct. 22, at the Battle Creek regatta, Standish's four-oared crew (Excelsiors) were beaten by the Wah-wah-sums of Saginaw, in a two-mile turning race. July 22, 1874, Standish again rowed bow for the Excelsior four at the regatta of the N. W. A. B. Association at Toledo, getting second place again to the Wah-wah-sums in a three-mile turning race, with five starters; time: Wah-wah-sums, 18m. 31¾s.; Excelsiors, 18m. 40¾s. July 23, as bow of Excelsior six-oared crew, he again got second place to the big Saginaw men, who made a best-on-record, rowing a three-mile turning race in 17m. 37⅝s. Same afternoon Standish made his debut as a sculler, getting second place in the junior singles in a field of seven. Aug. 12, at the Spring-lake regatta, he rowed bow for the Excelsior six, who scored a victory over two competitors, and immediately afterwards, while leading half a mile from home in a junior single-scull race, he became entangled in some weeds, and after making up six lengths that was lost was beaten by half a length in a field of seven. Sept. 3, 1874, in a challenge two-mile straightaway race for the six-oared championship of the Detroit River, the Excelsior crew, of which Standish was bow, won; time, 11m. 20s. Sept. 7, a challenge three-mile straightaway race, with same boat as above, was also won by the Excelsiors. Aug. 4, 1875, at the annual regatta of the N. W. A. B. A., at Toledo, O., the Excelsior four were beaten for second place by their ancient enemies from Saginaw by a third of a length, in a field of six. Aug. 6, in a six-oared shell race, the Excelsiors again fought the Wah-wah-sums, but by the breaking of an oarlock, which allowed the bow oar to jump the rowlock on the way home, the Saginaw men again won by one-quarter of a length. Same day, in the junior single-scull race, Standish again took second place in a field of four. Aug. 13, at the Detroit-river Navy regatta, the crew of which Standish rowed bow (Excelsiors) carried off the honors. Aug. 20, the Wah-wah-sums, by invitation of the Excelsiors, visited Detroit, and a six-oared shell-race was rowed, three miles, with a turn, in which old scores were squared, the Excelsiors (Standish bow) winning in 18m. 45s., lowering the Detroit-river record. July 4, 1876, at Detroit-river Navy regatta, the four-oared shell-race was taken by the Excelsiors, Standish rowing bow, but the club lost the six-oared shell-race. The single-scull race was won by Standish over three competitors, he rowing three two-mile races during the afternoon and winning two. July 5, at the regatta of N. W. A. B. A. at Toledo, O., Standish took second place by one-quarter of a length in the junior single-scull race, five starting. Aug. 1, the Excelsior four met the Northwesterns at the regatta of the Grand Haven Rowing Association, and took second place; time of winner, 12m. 28⅜s.; Excelsiors' time, 4¼s. slower. June 14, 1877, at the regatta of the same association, in the double-scull race Standish and Barnard beat W. B. Curtis and F. E. Yates, two miles, with turn; time, 13m. 21s. Aug. 15 the Excelsiors were beaten in the four-oared race of the National Association at Detroit, Mich., two miles, and on Aug. 16 they were defeated in a three-mile race; but on the 18th the Excelsiors won the six-oared race, three miles, with turn, in 18m. 30s., losing their rudder at the turn. Sept. 13, the single-scull race of the Monroe regatta was won by Standish, three starting, one of whom was Nadeau, bow of the Sho-wae-cae-mettes. May 12, Standish won a match single-scull race with A. Van Nieman of the Undines, over their course at Toledo, O. June 27, while practicing a four-oared crew for a club regatta, Standish was severely injured by a collision with a single-scull shell, which penetrated his thigh to a depth of over three inches, and rendering locomotion on crutches necessary. Still he was well enough by Aug. 6, at the regatta of the D. R. N., to row bow in the Excelsior six and win; but was beaten immediately afterwards in a single-scull race by W. B. Wells, a clubmate. He and mates won the six-oared race at the regatta of the N. W. A. B. Association, Aug. 8, in 20m. 47⅛s., being the only boat to finish of four starters, the others swamping at various stages of the race. The Excelsiors led throughout. Sept. 15, 1878, a match race for the four-oared championship of the D. R. N. was won by Standish's crew. Standish was captain of the Excelsior Club during the year 1878, and it proved a red-letter year, the club winning twelve races, scoring a victory for every start, six of them being six-oared-shell races. June 12, 1879, the challenge race for the D. R. N. four-oared championship was won by the Excelsiors. Aug. 27, open regatta under D. R. N. auspices, the four-oared-shell race had four starters, 1½ miles, straightaway, down stream. The Excelsiors—Standish (bow), George Earle, Ed. Tifler and John N. Ostrom (stroke)—led from the start; time, Excelsiors, 7m. 15s.; Sho-wae-cae-mettes, 7m. 16s.; Wyandotte, 7m. 20s.; Michigan, 7m. 25s. Owing to a slight foul during the first mile between the Wyandottes and the Sho-wae-cae-mettes the referee ordered the Excelsiors and "Shoes" to row over again next day; but the decision being considered unjust under the circumstances, the Excelsiors retired from further competition, the Sho-wae-cae-mettes taking the race in 8m. 2s. July 22, 1880, at the regatta of the N. W. A. B. Association, at Bay City, Mich., Standish took second place to Ball in the trial heat of the single sculls. 23, the Excelsior six-oar shell crew (Standish bow) walked over. Same day, Standish was beaten by Gaisel in an open single-scull race. Standish and Clegg commenced rowing a pair together in the Spring of 1881, and on July 20, in the regatta of the Canadian Association of Amateur Oarsmen at Hamilton, Ont., in their first race met the Gorman Brothers of Albany, and were defeated after a very close race. July 28, at the N. W. A. B. A. regatta at Diamond Lake, Standish and Clegg won the pair-oared race. Sept. 9, at Washington, D. C., they again met the Gormans, together with pairs from the Ariels of Newark and Mutuals of Albany, and after another hot race won the national championship with a best-on-record for still water. Race, one and one-half miles, straightaway; time, 9m. 33s. Ever since Standish's entrance into the Excelsior Club in 1871 he has been an enthusiastic rowing man, and has rowed in every racing crew the club have sent out since 1870 to which he was eligible, and since '73 has occupied the bow seat, and while he rows stroke in the present pair-oared crew he still runs the traveler, and he has cored a victory in almost every race known to modern regattas, embracing a ten-oared barge-race, six-oared barge-race, six-oared gig-race, six-oared shell-race, four-oared shell-race, pair-oared shell-race, double-scull shell-race, single-scull shell-race, and according to the log-book his individual log was the largest in the Excelsior for five or six successive years, and more than one year going above 500 miles.

THE LARCHMONT YACHT CLUB on March 15 held a meeting at Delmonico's, this city, at which the following officers were chosen: Commodore, Charles E. Jenkins; vice-commodore, Newbury D. Lawton; rear-commodore, A. Bryan Alley; treasurer, Thomas B. Brown; corresponding secretary, Oliver Adams; recording secretary, Frank L. Anthony; measurer, Frank E. Towle; trustees—James L. Flint, Thomas B. Brown and Roger Lawson. The fleet at present numbers two steam-yachts, ten schooners, thirty-four cabin sloops and eighteen open sloops, making sixty-four vessels in all. The membership list has already increased to one hundred and fifty-five, and the club have rented the Larchmont Manor on Long Island Sound.

HANLAN vs. TRICKETT.

We take from *The London Sportsman* the appended account of the making of the match between the above named scullers: A meeting of the friends and supporters of Edward Hanlan of Toronto and Edward Trickett of Sydney was held at *The Sportsman* office March 3, for the purpose of endeavoring to arrange another match between the champion and the ex-champion. There were present D. Wentworth, C. A. W. Lett, W. J. Innes, F. S. Gulston, Alderman Walker (Toronto), and W. Spencer. After some little discussion Hanlan pointed out that he desired to get back to Canada as soon as possible, in order to prepare for his engagement with Wallace Ross, after which he was under contract to proceed to Winnipeg and give exhibitions. He, however was willing to row Trickett in six weeks for $2,500 a side. Trickett demurred to this on two grounds. He said in the first place he could not possibly get fit to row under eight weeks, and again he did not see why old customs should be departed from in the matter of stakes. They were always formerly for $1,000 a side, and he considered it a bad precedent to make them $2,500 a side. He asked why Hanlan could not row his race with Ross on the Thames. Hanlan remarked that there were sufficient reasons for his not rowing Ross in England. He must certainly row that race on the other side of the Atlantic, and he could not imperil his chances by staying too long in England. Lett said if Hanlan would row in eight weeks Trickett could be matched to row Ross or Boyd or anyone else afterwards. He would increase Trickett's stake by $250, and the match could be for $1,250 a side, if that would suit Hanlan. Some further discussion followed, and eventually Lett asked Hanlan: "Will you row in eight weeks for $2,500 a side?" Hanlan replied that he would, and thereupon Innes covered Lett's deposit, and articles were at once drawn up and signed by both parties. We append a copy:

Articles of agreement entered into this day between Edward Hanlan of Toronto, Ont., and Edward Trickett of Sydney, N. S. W., to row a straightaway scullers' race from Putney Aqueduct to the Ship at Mortlake, the starting boats to be moored to the fourth and fifth buttresses of the Aqueduct, on Monday, May 1, 1882, in best and best boats, for the sum of five hundred pounds a side. The two men to be in their boats ready to start at twelve o'clock (noon), and to proceed through the centre arch of Hammersmith Bridge. The race to be rowed according to such of the new Thames National Rules as are applicable, cutters being allowed to accompany the race, but they must be kept behind the sternmost man from start to finish. To start by mutual consent, but if not off within fifteen minutes of the time fixed, the referee to start the men by signal or otherwise. The first deposit of fifty pounds a side is now made good with the editor of *The Sportsman*, the second deposit of £100 a side to be made good on Friday, March 10, the third deposit of £100 a side to be made good on Friday, March 21, and the final deposit of £250 a side to be made good on Monday, April 24, at the Star and Garter Hotel, Putney, between the hours of 8 and 9 P. M. The editor of *The Sportsman* is hereby appointed final stakeholder. Mr. F. Playford Sr. to be asked to officiate as umpire, but in the event of this gentleman being unable to act, an umpire shall be appointed at the final deposit, when a distance-judge shall also be appointed. The referee shall have entire jurisdiction over the race from start to finish, and his decision shall be final and subject to no appeal at law or otherwise. Either party failing to comply with any of these conditions shall forfeit all money down in the hands of the stakeholder. If in the opinion of the umpire on the said May 1 rough weather should render rowing dangerous, the umpire shall have power to postpone the race from day to day.

(Signed) EDWARD TRICKETT,
(Signed) EDWARD HANLAN.

Witness, T. B. WHITEFOOT.
Witness, W. J. INNES.
Date, March 3, 1882.

BASEBALL.

AN EXCITING CONTEST

took place March 12 at the Recreation Ground, San Francisco, Cal., the occasion being a benefit tendered to Ward and Denny of the Providence Club, preparatory to their departure for the East overland. Ward pitched for the Nationals, who also had the services of McCloskey, a young Philadelphia player. Denny, Irwin and McVey played with the Renos, who led up to the ninth inning, when the Nationals saved themselves from being blanked, and tied their opponents' score by making three runs. The Renos managed to get in the two winning runs in the eleventh. Ward's delivery was very effective, and he was cleverly supported behind the bat by Morris, who then faced Ward for the first time, and distinguished himself by accepting nineteen out of the twenty chances offered him. Lawton was credited with two remarkably difficult running-catches. Score:

RENO.	T.	R.	1B.	PO.	A.	E.	NATIONAL.	T.	R.	1B.	PO.	A.	E.
Barnes, 1st b	5	1	1	15	2	0	Brown, r. f	5	0	2	1	0	1
Swanton, c. f	5	1	0	0	0	0	Sohr, l. f	5	0	2	1	1	0
Denny, 3d b	5	1	1	3	4	1	Ward, p	5	0	0	2	18	0
Irwin, c	5	0	0	8	3	1	Morris, c	5	1	1	13	6	1
Moore, 2d b	4	1	1	3	2	0	Meegan, 2d b	5	1	2	4	2	2
Bigelow, s. s	4	0	1	0	5	0	Carroll, s. s	5	1	2	0	1	0
McVey, r. f	4	0	1	2	0	1	Pratt, 3d b	5	0	1	2	0	2
Lawton, l. f	4	1	1	2	0	1	Pope, c. f	5	0	0	1	1	2
Riordan, p	4	0	0	0	8	0	McCloskey, 1st b	4	0	0	9	0	0
Totals	40	5	6	33	24	4	Totals	44	3	10	33	29	8

Reno	0	1	1	0	0	0	0	0	1	0	2—5
National	0	0	0	0	0	0	0	0	3	0	0—3

First base on errors—Reno, 5; National, 3. Left on bases—Reno, 1; National, 5. Struck out—Reno, 9; National, 5. Bases on balls—Reno, 2. Three-base hit—Sohr. Two-base hits—Brown, Meegan. Passed balls—Irwin, 3; Morris, 1. Umpire, John F. Hennessey. Time, 2h.

MCGEARY, who has no superior in fielding ability, has signed with the Detroit Club. He has not played since early last season, when he was released by the Clevelands. He will probably play short-stop and captain the team. He will be a strong acquisition to the nine. The Detroits have notified the Athletics that if they want Troy the Detroits will waive all claim to him. Manager Bancroft's team will play in St. Louis, Louisville and Cincinnati in April.

WM. L. HAGUE, formerly the third-baseman of the Providence Club, and who had the best average in that position in League championship games of 1878, intends playing professionally again this season. A lame arm caused his retirement two years ago; but rest and proper treatment enables him to "bob up serenely" in his old form this season. He disposed of his cigar-store in Philadelphia last week.

FERGY MALONE'S Atlantic City nine will open their season May 25 with the Quaker City Club. The Eclipse Club of Louisville will visit Atlantic City and play games there May 26 and 27, followed by the Cincinnatis 29. Manager Malone is busy filling in dates for exhibition games. He says that he could not afford to join the American Association, as none but home games would pay him.

THE REMY-CLARKE CLUB defeated the Lone Stars March 12 in New Orleans, La., by a score of 14 to 9. The game was uninteresting, the fielding being of the loosest possible description.

THE GAME IN CUBA.

The American game of baseball has become quite a flourishing institution in Cuba. Our home readers have no idea of how popular the game has become with the Cubans, but they can judge from the appended list of the clubs which take a prominent part in the season's contests in Havana and adjoining cities and towns. The list is taken from the columns of *Baseball*, a little paper published weekly in Havana, and devoted exclusively to baseball: Almandares, Havana, Esperanza, Fe, Canada, Cuba, Siboney, Society, and Providencia, all of Havana; Alarma, Guanabacoa; Cardenas, Cardenas; Cometa, Lagunecce; Cuba, Guanabaco; Matanzas, Matanzas; Union, Zuleta; Pensamento, Regla. This season—that of December, January, February and March—the record of the clubs which have entered the lists in the prize games is as follows:

Date.	*Clubs.*	*Score.*	
	FOR CHAMPIONSHIP.		
Jan. 22,	Fe vs. Havana	23 to	21
Feb. 12,	Havana vs. Fe	11	8
Feb. 26,	Fe vs. Havana	17	11
	FOR SECOND PRIZE.		
Dec. 4,	Fe vs. Esperanza	8	7
Dec. 8,	Almendares vs. Havana	11	4
Dec. 11,	Fe vs. Siboney	15	5
Dec. 18,	Almendares vs. Esperanza	7	3
Dec. 28,	Fe vs. Havana	20	5
*Jan. 1,	Esperanza vs. Siboney	9	0
Jan. 6,	Fe vs. Almendares	7	1
*Jan. 8,	Almendares vs. Siboney	9	0
Jan. 15,	Esperanza vs. Havana	22	12
*Jan. 22,	Havana vs. Siboney	9	0
Feb. 2,	Almendares vs. Havana	14	9
*Feb. 5,	Fe vs. Siboney	9	0
Feb. 12,	Almendares vs. Esperanza	12	7
*Feb. 19,	Fe vs. Havana	9	0
*Feb. 26,	Esperanza vs. Siboney	9	0
	FOR THIRD PRIZE.		
Dec. 8,	Fe vs. Siboney	30 to	8
Dec. 11,	Almendares vs. Alarma	14	13
Dec. 18,	Fe vs. Alarma	13	10
Dec. 24,	Siboney vs. Almendares	13	9
Jan. 1,	Fe vs. Almendares	12	10
Jan. 6,	Alarma vs. Siboney	17	16
Jan. 8,	Alarma vs. Fe	20	14
*Jan. 8,	Siboney vs. Fe	9	0
Jan. 22,	Almendares vs. Alarma	13	5
Jan. 29,	Almendares vs. Siboney	12	8
Feb. 2,	Siboney vs. Alarma	11	8
Feb. 19,	Almendares vs. Fe	21	20
	FOR FOURTH PRIZE.		
Jan. 8,	Providencia vs. Siboney	13 to	11
Jan. 15,	Occeano vs. Almendares	12	8
Jan. 22,	Cometa vs. Pensamento	14	12
Jan. 29,	Providencia vs. Occeano	37	11
*Feb. 2,	Pensamento vs. Almendares	9	0
Feb. 5,	Providencia vs. Cometa	10	9
Feb. 12,	Siboney vs. Occeano	29	9
Feb. 19,	Providencia vs. Pensamento	29	14
*Feb. 26,	Almendares vs. Cometa	9	0

* Forfeited.

The strongest team on the Island is the Havana Club ten, which is composed of: Pitcher, Martin; catcher, Bellan; first base, Saavedra; second base, Martin; third base, Cachurra; short-stop, Zaldo; right-short, Martinez; left-field, Salavarria; centre-field, Utrera; right-field, Cadaval. In this is our old friend of the Rose Hills, Unions of Morrisania, and Mutuals, Steve Bellan. It will be seen that the team is composed of Cubans almost entirely. Next to the Havana Club stands the Fe Club, and this ten recently distinguished themselves by defeating the Havana ten, as will be seen by the appended score:

FE.	T.	R.	PO.	A.	HAVANA.	T.	R.	PO.	A.
Martinez, 3d b., 2d b	6	2	5	0	Saavedra, 1st b	5	2	15	0
Tehuma, c	6	2	3	5	Someillan, l. f., r. s	5	0	1	5
Utrera, l. f., r. s	6	3	2	2	Sabourin, r. f	5	0	0	2
Arostegui, s. s	6	3	1	2	Cadaval, c., 3d b	5	0	4	2
Cachurro, 2d b., 3d b	6	2	4	1	Martin, 2d b., c	5	2	1	3
Marin, p	5	1	0	5	Landa, s. s	4	1	1	2
Diaz, r. s., l. f	5	0	0	0	Bellan, 3d b., 2d b	4	3	2	1
Salabarria, c. f	5	1	2	0	Agramonte, l. f	2	1	2	0
Miguel, 1st b	5	2	10	0	Tamarit, p	4	1	0	4
Ayala, r. f	5	1	0	0	Saavedra, c. f	4	1	1	0
Total	55	17	27	16	Total	43	11	27	19

Fe	4	6	1	1	0	1	0	1	3—17
Havana	1	4	4	0	0	0	0	2	0—11

Umpire, S. McMountain.

The week before the above match was played the Fe Club had a close game with the Almendares ten, the score of which we append as showing the composition of the Almendare team:

FE.	T.	R.	PO.	A.	ALMENDARES.	T.	R.	PO.	A.
Martinez, c., r. s	5	1	3	1	Garcia, 1st b	5	3	13	2
Arostegui, s. s., c	5	2	3	2	Galvez, s. s	5	3	1	1
Cowley, r., s. s	5	2	1	5	Reigada, 3d b	5	3	1	4
Ayala, 1st b	5	2	14	0	Hernandez, 2d b	5	2	9	0
Rivero, 3d b	5	2	0	1	Cruz, c	5	2	3	6
Herrera, c., l. f., 2d b	5	1	1	0	Vazquez, p	5	1	0	4
Quintero, p	5	3	0	4	Cordova, l. f	5	2	0	0
Penalver, l. f., 2d b	5	2	1	0	Hevia, r. s	5	2	0	3
Giron, 2d b., c., l. f	5	2	1	2	Hernandez, c. f	5	1	0	0
Cabanas, r. f	5	3	0	0	Brodermann, r. f	4	2	0	0
Totals	50	20	24	15	Totals	49	21	27	20

Fe	2	1	4	4	0	0	0	6	3—20
Almendares	3	0	4	5	3	5	1	0	—21

Umpire, Mr. Martin.

The same day the Providencia Club defeated the Pensamento by the following score:

Providencia	3	0	1	11	1	2	4	2	5—29
Pensamento	2	0	1	4	0	3	2	1	1—14

Lazcano pitched for the Pensamientos and Hernandez for the Providencias, their catchers being respectively Funes and Benitier. The same day a seven-inning game, stopped by darkness, took place at Cardenas between the Cardenas and Matanzas Clubs, which resulted in a victory for the former by the appended score:

Matanzas	4	5	1	8	3	1	1—23
Cardenas	8	5	5	1	2	3	4—23

THE AMERICAN ASSOCIATION

is now ready for the coming campaign. It includes six clubs equally divided between the East and West, and forming a splendid circuit. The six cities represented, viz., Philadelphia, St. Louis, Baltimore, Cincinnati, Pittsburg and Louisville, contain over two million inhabitants, while the eight cities of the rival professional association foot up but little more than one-half that number. The six clubs are all in splendid financial condition, have good teams, and the season promises to be a brilliant success. At the recent meeting in Philadelphia the playing-rules of the League were adopted, the only modifications being the adoption of a more liberal policy. It was decided to return to original principles, and allow the manager on the field with the nine. The rule governing the composition of the ball was amended so as to make it the duty of the manufacturer to seal each and every one shipped. The League rules concerning the selection of umpires were eliminated, and the matter was left entirely to the home club, it to choose and pay the expenses of that official, it being the unanimous opinion that the scheme of umpires traveling with clubs should be discountenanced. The scoring-rules were amended to the effect that an "assist" should be recorded to the credit of the pitcher on every chance offered to the catcher for a "put out" on a foul ball. Several amendments were made to the constitution for the formation of an American Alliance, in which such clubs as are not included in the membership of the Association may enter and derive special benefits accruing from its protective features. This was done to afford the managers of such clubs protection from the violation of contracts by players. The American Association will hold its annual meeting Dec. 13 in Columbus, O. The following is the season's schedule of championship games, each of the six clubs playing sixteen games with every other club, or eighty games in all.

ALLEGHENY CLUB OF PITTSBURG.
In Philadelphia with the Athletic, Aug. 1, 3, 4, 5, Sept. 12, 14, 15, 16.
In Baltimore, July 27, 28, 29, 31, Sept. 4, 6, 7, 9.
In Cincinnati, May 2, 3, 4, 6, June 20, 22, 23, 24.
In Louisville, June 12, 13, 15, 17, Aug. 14, 15, 17, 19.
In St. Louis, June 5, 6, 8, 10, July 4, Aug. 21, 22, 24.

ATHLETIC CLUB OF PHILADELPHIA.
In Pittsburg, June 27, 29, 30, July 1, Aug. 29, 31, Sept. 1, 2.
In Baltimore, May 9, 10, 11, 13, Sept. 26, 28, 29, 30.
In Cincinnati, June 13, 15, 17, July 4, Aug. 22, 23, 25.
In Louisville, June 5, 6, 8, 10, Aug. 7, 8, 10, 12.
In St. Louis, June 19, 20, 22, 24, Aug. 14, 15, 17, 19

BALTIMORE CLUB.
In Pittsburg, July 6, 7, 8, 10, Aug. 8, 10, 11, 12.
In Philadelphia, May 2, 3, 4, 6, Sept. 19, 21, 22, 23.
In Cincinnati, June 6, 8, 10, 28, July 1, Aug. 15, 16, 17.
In Louisville, June 19, 20, 22, 24, July 4, Aug. 21, 22, 24.
In St. Louis, June 12, 13, 15, 17, Aug. 28, 29, 31, Sept. 2

CINCINNATI CLUB.
In Pittsburg, May 16, 18, 19, 20, July 18, 20, 21, 22.
In Philadelphia, May 29, 30, 31, June 1, 2, July 6, 7, 8.
In Baltimore, May 23, 25, 26, 27, July 11, 13, 14, 15
In Louisville, Aug. 28, 29, 31, Sept. 1, 2, 25, 26, 27
In St. Louis, Aug. 7, 8, 10, 12, Sept. 4, 5, 7, 9.

ECLIPSE CLUB OF LOUISVILLE
In Pittsburg, May 29, 30, Sept. 18, 19, 20, 21, 22, 23.
In Philadelphia, May 16, 18, 19, 20, July 11, 13, 15, 26
In Baltimore, July 18, 19, 21, 22, Aug. 1, 3, 4, 5.
In Cincinnati, May 9, 10, 11, 13, Sept. 12, 14, 15, 16.
In St. Louis, May 2, 3, 4, June 26, 27, 29, 30, July 1

ST. LOUIS BROWNS.
In Pittsburg, May 9, 10, 11, 13, July 11, 13, 14, 15.
In Philadelphia, May 23, 24, 25, 27, July 18, 20, 21, 22
In Baltimore, May 16, 18, 19, 20, 30, 31, July 25, 26.
In Cincinnati, Aug. 1, 2, 3, 4, 5, Sept. 17, 20, 23.
In Louisville, May 5, 6, 7, July 5, 6, 8, 10, Sept. 30.

THE ALLEGHENY CLUB has engaged Golden, a young Brooklyn amateur, as one of their catchers. The club has to pay a license-fee of $15 to the city for each game played, but an attempt will be made to repeal this law. A first-class gymnasium has been fitted up for the team. President McKnight is authority for the statement that Harry Wright has been trying to induce Keenan to violate his contract with the Allegheny Club and go to Providence. Keenan, however, refused to break his contract.

HOLBERT of the Troys, who secured $50 from the Allegheny Club under the promise of signing with that organization, will be prosecuted under the criminal code of Pennsylvania whenever found in that State. The Troy Club has promised to make Holbert pay back the $50.

A FINE CONTEST AT PROSPECT PARK.

The third match of the professional practice series at Prospect Park, and the last match but one, took place at the Park on Saturday, March 18, on which occasion the weather proved to be very favorable for play, and there was quite a large gathering of both professionals and amateurs. Indeed, the day may be set down as the opening day for field sports at the Park, for no less than five ball matches were in progress at one time, besides which there was a football game between College students, and the lacrosse players of the Brooklyn Polytechnic Institute Club were out practicing. Sides were chosen for the professionals' game at 3 P. M. by Barnie and Holdsworth, the former taking Mike Corcoran—Larry's brother—for pitcher, it being his first appearance in a match, and his pitching was such in pace and curve as to give promise of future excellence. He is to be the pitcher of the new Atlantic nine Barnie is organizing, and as the Atlantics will at once enter the League Alliance, and represent Brooklyn, under fully competent backing, the progress of the team will be watched with interest.

The game began at 3.15 P. M. with Barnie's side at the bat, Denham—the first-class pitcher of the Nameless Club—pitching; and McNamee, another amateur, catching. Barnie opened with an easy fly to Denham, Larry Corcoran sent a hot line-ball to right-field, which was finely fielded in to Harbidge at first base in time, and after Nelson had taken his base on balls Walker was neatly caught out by Ben Loughlin at right-field. On the other side Holdsworth led off with a sharp grounder to Larry Corcoran at third, who threw wide to Walker—his only error; then McNamee hit to Nelson, who threw the striker out at first, and, on Walker's wide throw to third to cut of Holdsworth, the latter ran for home, but Troy backed up third handsomely, and by a fine throw home the ball was put on Holdsworth before he could reach the base, a pretty double-play being the result. Denham then took his base on balls, but on Schenck's hit to Nelson he was forced off at second, the ball being finely picked up. This was a fair sample of the game, and the result of the effective pitching and catching and the splendid field support given it was that not a run was scored on either side until the fourth inning. In the second inning Barnie's side was put out by splendid play behind the bat, McNamee making a fine running catch of a high fly ball, and taking two sharp fly tips direct from the bat. Indeed his catching, for his first day out, was up to a very high mark. He and Denham worked together like regular professionals. Holdsworth's side failed to score a base-hit off young Corcoran's pitching, and Barnie's team were again blanked on the other side not only in the third inning but in the fourth. In the third inning Walker made a splendid one-hand catch off a ball thrown to him from third by Larry Corcoran. In the fourth McNamee hit a safe ball to left centre for two bases, and by a couple of wild pitches he got home. Denham and Loughlin both had bases given them on balls, and on Reip's two-base hit to left-field both came home, one run being earned, a fine foul-bound catch by Larry closing the inning. It was not until the eighth inning that Barnie's side scored their first run, and then only by a failure of Foster to throw the ball to first in time, a double-play by Holdsworth and Reip ending the inning. In the same inning, on the other side, a two-base hit by Holdsworth and a safe hit by Denham gave Holdsworth's side their fourth run. As Barnie's side failed to score in their ninth inning, the game was won by the other side with an inning to spare. In the interim good catches were made by Holdsworth, Clinton and Schenck, and by Larkin, Hayes, Nelson—leading to a double-play—and Troy. Larkin was very active at second. In fact, the fielding was first-class throughout, and the contest was greatly enjoyed by over a thousand spectators. The prize-ball, presented by Mr. Kiffe, was awarded by Mr. Chadwick to McNamee, who made the best running-catches of the match, besides the other sharp tip-catches. Barnie has a very promising pitcher in young Corcoran, as he has already the pace and the curve required, and training will give him the requisite command of the ball. The last game of the series will be played March 25, as the Saturday following the regular season opens at the Polo Ground. The full score of the match is as follows:

BARNIE'S SIDE.	T.	R.	1B.	PO.	A.	E.	H'DSW'TH'S SIDE.	T.	R.	1B.	PO.	A.	E.
Barnie, c	4	1	0	5	0	0	Holdsworth, c. f	4	1	1	2	0	0
L. Corcoran, 3d b	4	0	1	1	6	1	McNamee, c	4	1	1	7	2	0
Nelson, s. s	4	0	1	2	3	0	Denham, p	4	1	1	1	4	0
Walker, 1st b	4	0	0	10	0	1	Schenck, 3d b	4	0	0	1	0	0
M. Corcoran, p	4	0	1	0	1	0	Clinton, l. f	4	0	0	1	0	0
Larkin, 2d b	4	0	1	2	1	0	Loughlin, r. f	3	0	1	1	1	0
Hayes, c. f	4	0	1	2	0	0	Reip'r, 2d b	3	1	0	4	1	1
Troy, l. f	3	0	0	2	1	0	Foster, s. s	3	0	0	0	3	0
Lynch, r. f	3	0	0	0	0	0	Harbidge, 1st b	3	0	0	10	0	0
Totals	34	1	5	24	12	2	Totals	32	4	4	27	12	1

Barnie's Side	0	0	0	0	0	0	0	1	0—1
Holdsworth's Side	0	0	0	3	0	0	0	1	—4

First base by errors—Barnie's Side, 1 Holdsworth's Side, 2. Earned runs—Holdsworth's Side, 2 Passed balls—McNamee, 3; Barnie, 1. Wild pitches—Corcoran, 2; Denham, 1. Umpire, Mr. Sweeney. Time, 1h. 45m.

DAY AND MUTRIE of the Metropolitans were at Prospect Park on Saturday last, watching the play with a view of making selections for substitutes, if it should be necessary. Mutrie says that all the appointed games with League clubs are off for the present unless the clubs should finally come into the Metropolitan arrangement as regards terms. As the League clubs have to go to Philadelphia to fulfill their engagements in April with Al. Reach's League Alliance Club, it is not likely that they are going to throw away hundreds of dollars by passing New York without stopping to play the Metropolitans, merely to carry out an agreement they had no legal right to make.

MR. CAYLOR writes word that "the Cincinnati Club has open dates in the East for the following days: May 22, 24, June 3, July 17, and three days in the week of July—24 to 29, inclusive. The Metropolitans have given us three days of that week, but have not yet chosen which three they will take. It is the week which, by our schedule, we have on our hands to distribute in games with outside clubs. We have games arranged at Atlantic City for July 10 and 12. Clubs wanting any of the above dates may address O. P. Caylor, Room 18, Wiggins Block, Cincinnati, O."

THE OFFICIAL LEAGUE SCHEDULE, recently published by H. R. Cummings, Worcester, Mass., contains a complete and concise compendium of information in reference to the League championship season, together with blank spaces for recording the runs, base-hits and earned runs credited to each club in such contests.

THE ANNAWAN B. C. of Fall River, Mass., have elected the following officers for one year: President, T. D. W. Wood; vice-president, W. Barker; captain, W. G. Simmons; lieutenant, W. G. Sharples Jr.; secretary, G. T. Wylies; treasurer, A. G. Howland; directors—R. N. Hathaway, B. H. Roberts, J. D. Munroe, J. C. Burns and J. D. Burrill.

AT THE ANNUAL MEETING of the Valencia Boat Club of Hoboken, N. J., held a few days ago, the following officers were elected: President, G. Lancon; vice-president, H. Weinberger; corresponding secretary, G. Budenbender; recording secretary, G. H. Sagendorf; captain, F. Frommel; lieutenant, A. Haugher.

CHARLES FULMER, late of the Athletics, has signed with the Cincinnati Club. This completes the latter's team, as Fulmer will take McPhee's place at second base, and Stearns will be put in left field, Macullar at short-stop, and Dave Rowe at first base. Fulmer will greatly strengthen the Cincinnatis.

DAVID GODWIN finished five lengths ahead in a race for $1,000 with Lewis Gibson on the Thames championship course, England, March 17. Time, 25m. 20s. The day previously Ed. Hanlan defeated Godwin by a dozen lengths in a trial spin over half the distance rowed by the latter and Gibson.

THE HULLS of four steam-yachts are in course of construction at the yard of Samuel Pine, Greenpoint, L. I. Their length over all is respectively 117, 98, 65 and 117 feet. Three of them are being built under the supervision of Jacob Lorillard, and one by Mr. Wilcox of New York.

THE LARGE ATTENDANCE at the Prospect Park games during the cold Saturdays of March shows how eager our people are to see the professionals in the field again. When the Metropolitan season opens at the Polo ground April 1 then there will be an old-time rush to see the new Metropolitan team take the field.

SWEENY AND GOLDEN, the two players engaged by the Allegheny Club, will leave this city March 22 for Pittsburg, where they will at once go into training. McKnight says that he engaged Golden through the report which appeared in THE CLIPPER of his fine play at Prospect Park, Brooklyn.

WILLIAM ELLIOTT, the ex-champion sculler of England, has been taking practice on the Harlem River. He expects to do business with some of our boat-pullers during the season soon to open.

MCCORMICK, Nolan and Kelly of Paterson called at THE CLIPPER office on Monday last. Mac leaves for Cleveland this week. He expresses great confidence in his new field support, and expects to see Cleveland very near the front by September.

THERE IS plenty of excellent material at command this Spring for making up good co-operative nines, and lots of young players are growing up to take the places of worn-out veterans in the professional ranks.

THE AMERICAN CLUBS did wisely in adopting that Alliance clause which admits clubs to membership not able to play in the championship arena.

THE SUM of one hundred and fifty dollars has been contributed by the Nassau Boat Club of this city to the fund being raised for the purpose of sending the Hillsdale four abroad.

DAVY ROCHE is to occupy his old seat as stroke of the eight-oared crew which will represent the Dauntless Boat Club of this city the coming season.

THE CINCINNATI CLUB has adopted the parti-colored uniform originated by Al Spalding for the use of the League teams.

LATEST NEWS BY TELEGRAPH TO THE CLIPPER.

SAN FRANCISCO, Cal., March 19.

"The Curse of Cain" received its final representation at Baldwin's Theatre March 18. Manager Thomas Maguire has forwarded railroad tickets from this city to Rossi, who is to begin an engagement April 3. In the meantime Marie Geistinger will appear at Baldwin's, her first performance to take place 20 in "Boccaccio." "Olivette" is to be produced 25.....Geistinger made her last appearance in the Grand Opera-house to-night as Alfred, in "Donna Juanita," which was produced for the first time in that theatre 18. The initial performance drew a crowded and well-pleased audience, and made a marked success. The Grand Opera-house will be closed 20 for lack of attraction. Geistinger is to sail for Australia in September, under the management of Gustave Amberg, who has purchased the right the produce "The Curse of Cain" in German. .....W. E. Sheridan has sailed for a tour of Oregon and British Columbia, intending to give a series of dramatic readings. .....Manager Charles E. Locke of the Bush-street Theatre has effected an engagement with Oscar Wilde, who will make his first appearance 27, in Platt's Hall.....Leavitt's Gigantean Minstrels closed their engagement at the Bush-street Theatre to-night.....Emerson's Minstrels are doing their usual large business, their theatre being nearly always full. Foy and Thompson have just been added to the already strong company.....An excellent variety olio, followed by one of Montague's spicy plays, was given to-night at the Bella Union. Gilbert Sarony has been engaged at this house..... Jay Rial's "Uncle Tom" Co. will be retained as the attraction at the California Theatre until 27. Business continues quite large, oftentimes in excess of the capacity of the house.....Haverly's "Strategists" Co. has been snowbound on the Central Pacific Railroad. LATER, March 20.—There was no performance to night at the Bush-street Theatre. Haverly's "Strategists" Co., advertised to appear, were prevented by reason of their non-arrival in season. They are to make their appearance Tuesday night.....Through Charles L. Andrews, business-manager of the California Theatre, W. E. Sheridan has received and declined an offer of an engagement at the Madison-square Theatre....."Manola" has drawn good houses to the Tivoli throughout the past week. The opera was presented with artistic ability by the principals and chorus, and is in their hands a thoroughly enjoyable performance....."Pinafore" is underlined for production at the Winter Garden.....Marie Geistinger's first appearance at the Baldwin Theatre, to-night, attracted a very large attendance, and her reception was of the most flattering character.

PITTSBURG, Pa., March 20.

At the Penn-avenue Theatre the "Rooms for Rent" Company opened to a crowded audience. The play failed to please, being filled with stale situations and tame dialogue.....At the Opera-house the Madison-square Theatre Company in "Hazel Kirke" played to a good-sized audience. Miss Effie Ellsler met with a hearty reception. J. K. Emmet, Lotta, "Galley Slave" Company and Annie Pixley follow in order for one week each. .....A straight variety bill was given at the Academy of Music to a large house. Business relations between the management of the Opera-house and Robson and Crane have been anything but pleasant, and ended in the determination of Manager Ellsler that unless these gentlemen complied with the rules of the house "Our Bachelors" could look for another theatre next season.....The May Festival has been arranged by Manager Parke to take place May 30.

BUFFALO, N. Y., March 20.

The Hoey-Hardie Combination began a week's engagement in the Academy of Music to-night, playing "The Child of State" to a large audience. Manager Frank J. Pilling of this company was married in Cincinnati yesterday to Emma Stokes, the equestrienne. The lady is with her husband here, and will retire from professional service.....The Adelphi was crowded to-night.

DETROIT, Mich., March 20.

Clara Louise Kellogg and Company, in concert, under management of the Detroit Scullers' Club, drew a large and fashionable audience to the Detroit Opera-house, notwithstanding a severe rainstorm that set in during early evening.....F. S. Chanfrau in "Kit," at the Grand Opera-house, was poorly patronized.....The Big Four Combination at the Park Theatre succeeded in turning people away.

LINCOLN, Neb., March 20.

Milton Nobles played "Interviews" here to-night to a packed house. He goes to Atchison, Kas., 21, Leavenworth 22, Lawrence 23, Topeka 24, 25, Kansas City, Mo., 27, 28, Salina, Kas., 29, Colorado Springs 30, April 1, Denver, Col., 3, one week. Annie Pixley and Holman's Opera Company are to be here next week.

ST. LOUIS, Mo., March 20.

Leavitt's Specialty Troupe was greeted by a crowded house at the People's Theatre last night.....Annie Pixley as M'liss drew a full audience to the Grand Opera-house.....Rice's Surprise Party had a fair house at the Olympic. To-night Kate Claxton filled Pope's Theatre.

COLUMBUS, O., March 20.

Frank Mayo opened at Comstock's Opera-house to-night as Davy Crockett to a moderate house.....Hyde & Behman's "Muldoon's Blunder" Combination opened at the Grand Opera-house to a fair house.

BOSTON, Mass., March 20.

It was expected that "The World" would be brought out at the Boston Theatre last night, and last week's advance sale had been quite large; but so much labor and such a profusion of stage arrangements remained to be completed in a comparatively brief time that the management, rather than give a botched performance, concluded to omit the Monday-night performance, and the theatre was accordingly closed. A peep at the interior by your correspondent, however, developed the fact that the details have neared perfection, and the initial performance of this much-talked-of play will surely be given to-night. The greater portion of the company traveling in "Youth" having been called home to assist in "The World," the cast will be as follows: Sir Clement Huntingford, Wm. Redmund; Harry Huntingford, Geo. R. Parks; Mo Jewell, D. J. Maguinnis; Martin Bashford, Mark M. Price; Blackstone, D. J. Sullivan; Lumley, E. A. Eberle; Owen, Charles Kent; Ned, Miss Rosa France; Dr. Windham, J. P. Endress Jr.; Dr. Hawkes, E. H. Allen; Locksley, F. R. Waters; Rushton, W. Graham; Lawrence, J. J. Williams; Capt. Pearson, L. G. Holland; Marshall, W. D. Evans; Joe, J. C. Talbot; Commissioner in Lunacy, Howard Gould; Detective, H. R. Whall; Mabel Huntingford, Mrs. Thos. Barry; Mary Blythe, Miss Annie E. Proctor. The only version of "The World" seen in Boston before was that given in a very meagre style at Hallock's Alhambra last season, at which time there were legal complications, as then reported in THE CLIPPER.....A very large house was seen at the Park Theatre last night, when, for the first time in Boston, W. H. Gillette's farce-comedy "The Professor" was played, with the author in the title-role, and he same company in support that has been on the road with the play. The original scenery and appointments used at the Madison-square Theatre were used here. Of the reception accorded "The Professor" by Boston playgoers, it may be recorded briefly that from first to last the audience enjoyed the comedy and gave it a jolly welcome. As the Professor Mr. Gillette was exceedingly amusing, yet did not spoil his success by exaggeration. Others in the cast deserving of praise are Belle Jackson as Daisy Brown, and B. R. Graham, an old Museum favorite, as Beauregard the artist, both giving careful and conscientious performances..... Edgar Fawcett's drama of "The False Friend" (which has not been played in this city since its performance by the Union-square Theatre Company at the Park Theatre last season) was brought out at the Museum last night, after weeks of careful rehearsal and preparation. There was a large audience present and the drama was received with every manifestation of favor. The cast in full was given in last week's CLIPPER. Of the principals, Mr. Barron as Lucien Gleyre is deserving of credit for a strong performance. The genuine hit of the piece was made by Miss Fanny Morant, whose sterling abilities were well tested and gloriously proved in the role of Lady Odgen, aged eighty-two. Miss Morant gave a most artistic performance, and received a call before the curtain after her death-scene. The rest of the Museum cast was good, without approaching excellence. The scenery was new and elaborate, and gave due effect to the production.....Louis and Alice Harrison returned to the Howard Athenæum last night, and played in "Photos" before a good-sized house. The piece was well received. .....Madame Patti's season of three operatic performances opened last night at the Mechanic Charitable Association Building, "La Traviata" being sung before a very large audience, fully 5,000 people being present. Patti was given a most enthusiastic reception, floral offerings being profuse and recalls and encores frequent. An exciting incident of the evening was found in the accidental ignition of the scarlet stage curtain during the first act, and just at the conclusion of Patti's "Semper Libera." The fire caught by the curtain coming in contact with lighted candles on a table on the stage, but the flames were speedily extinguished by the stage hands. A momentary panic was the only result; but excitement quickly subsided and the opera went on quite smoothly, everybody having been frightened, but no one injured. "Lucia" will be sung Thursday evening, and "Faust" will conclude the brief season Saturday afternoon.....Barlow, Wilson, Primrose & West's Minstrels were the attractions at the Globe Theatre last night, and were greeted by a very large audience..... At the Gaiety last night Carncross' Philadelphia Minstrels opened to a good-sized house, and were most cordially received. Billy Sweatnam, James Quinn, Fred Walz, Matt Wheeler, A. J. Talbot, J. L. Carncross, Carl Rudolph, E. N. Slocum, Monsieur Pim, Fields and Leslie, and Wood and Steele appeared in last night's bill, which was first-class and was thoroughly appreciated....."The Unknown" was the attraction at the Windsor Theatre last night, there being a fair house.....At the Boylston Museum yesterday afternoon and evening large audiences were the rule, and hits in the variety bill were made by Frank E. Morton and Hettingar and Nibbe.....Mr. Perry of *The Herald* yesterday received news of the death of Capt. Otis Whitcomb at Swanzey, N. H. He was nearly eighty-seven years old, and will be remembered as the original of the character of Uncle Josh in "Joshua Whitcomb."....The Boston Elks opened their new rooms Sunday evening, when a large number of ladies and gentlemen paid the comfortable quarters a visit. The company was entertained by music from Bro. E. A. Catten's orchestra, vocal selections, readings, etc., and the affair passed off very pleasantly.

INDIANAPOLIS, Ind., March 20.

English's Opera-house is closed to-night.....Mlle. Rhea opened at the Grand Opera-house in "Adrienne Lecouvreur," to only a fair attendance. It was raining steadily. "Much Ado About Nothing" is billed for 21.....The Bijou began the week before a good-sized and well-pleased audience.....The Zoo was well filled. Gilmore & Whallen to-day entered suit against *The Daily Journal* for $25,000 damages for alleged untruthful and malicious publications concerning their house, more particularly in connection with the newly-established cafe. Other suits are also in progress by employes and others, who allege that they have been personally defamed by said publications. The trouble is the talk of town in show circles..... Frank N. Scott, ahead of "Hazel Kirke" No. 3, was here 19 on a flying visit to his family.....The Elks are to occupy new and handsome lodge-rooms 26—they are said to be the finest in the city. Charley Yale is the latest addition to the lodge.

CINCINNATI, O., March 20.

"The Black Crook" by Kiralfy Brothers' Company received its first presentation for several years this evening at Robinson's Opera-house, to an audience which filled every portion of the auditorium, albeit the night was very inclement.....At the Grand Opera-house the "Deacon Crankett" Company opened to a light house.....An olio, including Carrie Lavarnie and others, and Sid. C. France, were the attractions at Heuck's Opera-house.....A strong variety bill at the Coliseum drew largely.....Frank J. Pilling, business-manager for "A Child of the State" Combination, and Miss Emma Stokes, the noted equestrienne, were married at the Gibson House yesterday morning. The ceremony was private.

CHICAGO, March 20.

The Strakosch Opera Company, with Gerster commenced a week's engagement at Haverly's Theatre this evening in "Il Barbiere di Siviglia." The auditorium was well filled. "Un Ballo in Maschera," "Il Flauto Magico," "La Traviata," "Faust," "La Sonnambula" and "Il Trovatore" will be given during the week. Next week Edwin Booth.....At the Grand Opera-house "Youth" was produced by the Boston Theatre Company to a large audience. The engagement is for three weeks.....The Hanlons opened at McVicker's Theatre in "Le Voyage en Suisse," to a fair house. Gerster appears at this house at the close of the Hanlons' engagement, which is for two weeks.....Hooley's Theatre was fairly filled, Joseph K. Emmet appearing in "Fritz in Ireland." Next week Kate Claxton in "The Two Orphans."....The Hyers Sisters and Slayton's Jubilee Singers produced "Out of Bondage" at the Olympic Theatre to good business. Leavitt's All-star Specialty Company is the next attraction.....Ben Cotton and daughter opened at the Academy of Music in "True Devotion" to a good house. Laura Lee and others appeared in the olio. .....The Lyceum Theatre presented a straight variety bill, and was well patronized....."Uncle Tom's Cabin," preceded by a good olio, attracted a fair-sized audience to the Criterion Theatre.....The National Theatre was well patronized, "Life for Life" being the attraction.....At McVicker's Theatre last Sunday evening the German company had a fair house..... Callender's Minstrels were in town yesterday *en route* for San Francisco.....Manager Sprague has transferred to James H. Meade his leasehold interest in the Olympic Theatre. The consideration was $15,000. A gentleman named Holton, unknown to the dramatic profession, is understood to be the financial backer of Mr. Meade....Will J. Davis has filed a demurrer to the bill of J. A. Hamlin, regarding the lease of the Grand Opera-house. .....Charles Chapelle and wife (Lottie Beaumont) are in the city.....Mr. and Mrs. J. H. Haverly intend to sail for Europe next month.....Rochelle is in the city.....Charles Plunkett Sr. is organizing a company to play through Michigan. .....Miss Nellie Wolcott, who was with the Melville Opera Company, has returned to Chicago.....The members of the Litta Concert Company were here yesterday.....The performance at Hooley's Theatre Saturday afternoon will be for the benefit of the Actors' Fund. Manager Hooley has renewed the lease of his theatre for a term of eight years from May 1.....A benefit will be given at the Lyceum Theatre next Friday for the destitute in the South, caused by the floods.... Bliss Whittaker has resigned his position as treasurer of Haverly's Theatre. He intends going into business for himself.....It is probable that Phoebe Davies, the new California soubrette, will travel next season under the management of Messrs. Hayden & Davis.....Miss Jessie Randolph and John H. Stewart of McAuley's "Uncle Dan'l" Company are soon to be married. This will be the third marriage in this company this season.

CLEVELAND, O., March 20.

The attendance at both the Opera-house and the Academy of Music to-night was large.

LOUISVILLE, Ky., March 20.

Mr. and Mrs. McKee Rankin opened at Macauley's Theatre to-night in "'49" to a packed house, the occasion being Eugene Elrad's benefit. The entire lower floor was sold before the doors opened.....Harry Miner's Comedy Four at the Buckingham Theatre opened to a large house.....Baron Seeman at the Opera-house drew a fair house.

NEGRO MINSTRELSY.

Continued from page 16.

FRED WALZ, tenor vocalist of Carncross' Minstrels, benefited with that company at the Eleventh-street Opera-house, Philadelphia, March 15, the house being packed to its utmost capacity. The only change from the regular bill was the singing by Mr. Walz, in the first part, of "Dorkins' Night," which he rendered with exquisite taste and feeling.

HAVERLY'S EUROPEAN MASTODON MINSTRELS closed a light engagement at the Arch-street Theatre, Philadelphia, March 18.

GEO. THATCHER'S MINSTRELS closed a moderately-successful seven-months' season in Philadelphia March 13.

CARNCROSS' MINSTRELS, Philadelphia, closed March 18 one of the most successful seasons they ever played in Philadelphia. It began on the 31st of last August.

WOODSON & ALLEN'S MINSTRELS played in Easton, Md., March 20, Leesburg, Va., 21, Hamilton 22, Hampton 23, Smithfield 24, Suffolk 25.

THE "ORIGINAL" NEW ORLEANS MINSTRELS are due in Jerseyville, Ill., March 22, Alton 23, Litchfield 24, Edwardsville 25, Belleville (Sunday night) 26, Nashville 27, Mt. Vernon 28, McLeansboro 29, Carmi 30, Mt. Vernon, Ind., 31, Evansville April 1.

BAIRD'S MINSTRELS appear at the Providence, R. I., Opera-house March 23, 24, 25.

GEORGE THATCHER'S MINSTRELS commenced a week's engagement at Ford's Opera-house, Washington, D. C., March 20, to a large audience, and received much applause. Many features of their entertainment are new and decidedly attractive. George Thatcher's specialties, Courtright's operatic burlesque "Hash," the songs and dances of Murphy, Morton, Griffin and Rice, and Hughey Dougherty's orations, *a la* Oscar Wilde, caught on with great effect and were repeatedly redemanded. Route: Baltimore 27, one week, Wilmington, Del., April 3, Easton, Pa., 4, Norristown 5, Trenton, N. J., 6, Bridgeport, Ct., 7, New Haven 8, Brooklyn 10, one week.

WHITMORE & CLARK'S MINSTRELS were in Brookfield, Mass., March 20, Indian Orchard 21, and are to show in Monson 22, Amherst 23, Turner's Falls 24, Gardiner 25, Winchendon 26, Claremont, N. H., 27, Windsor, Vt., 28, Springfield 29, Ludlow 30.

HEATH, MCINTYRE & BELMONT'S MINSTRELS did only a fair business at the Coliseum, Cincinnati, during the week ending March 18, when they closed.

SKIFF'S CALIFORNIA MINSTRELS performed in Brunswick, Me., March 20, Lewiston 21; thence to Gardiner 22, Waterville 23, Bangor 24, Ellsworth 25, Bucksport 27, Belfast 28, Rockland 29, Bath 30, Waterville 31.

MANAGERS are notified, through our business department, that Barlow, Wilson, Primrose & West's Minstrels will not close their present season until about July 1, and there will be no change in the management prior to that date.

CIRCUSES.

CHARLES W. FISH, who is engaged with the Sells Brothers' Circus the coming season, left this city March 16 for Columbus, O., taking with him a new horse, which he has named Horace H. Brockway, out of compliment to the proprietor of the Ashland House.

THE ORRIN BROTHERS & CO.'S CIRCUS, up to Feb. 28, had given one hundred performances in the City of Mexico, with almost the same company with which they opened—quite a novelty there. Miss Geraldine, Little Gerry and George Leopold began Feb. 19. The performers are all well, as reported.

THE UNITED STATES CIRCUS is organizing in good style. Manager O. P. Myers says: "We have first-class artists at work, and we are painting and decorating in the most artistic manner all of our cars, cages and tableau wagons. We don't propose to tell the people when we buy a monkey, but we may say that we have added fourteen new cages of animals to our collection."

HERCULES LIBBY advertises for an engagement.

PERCY C. MELHORE, balancing-trapeze and tight-rope performer, now with Valkingburg & Co.'s Circus in their Southern tour, can be engaged. See card.

A BAND, specialty performers, acrobats, etc., are wanted for the Great New York Show. The following people have been engaged: F. C. Heard, C. L. Meyatt, the Rhinehardts, W. E. Murdell and Mr. and Mrs. Montanio. The privileges are also advertised for sale with this show.

AGENTS, billposters, etc., are wanted for James T. Johnson's Circus. Musicians are also wanted. Address as per card.

DAN DRIESBACH, whose address find in another column, can be engaged for the coming season with his juvenile female brass band and orchestra and trained canary birds, or to perform the birds alone.

CHARLES F. REED and family are still performing with Ciniselli's Circus in St. Petersburg, Russia. The company numbers nearly one hundred, and includes five male and seven female equestrians. The Hanlon-Voltas are now there. The Reeds, who have been with the show nearly two years, think of closing in May, and going to Norway and Sweden with Manager Schumann. The additions to Mr. Reed's family are a son born three years ago in Paris, France, and a daughter born recently in St. Petersburg.

ORRIN'S CIRCUS will probably perform for a season in Puebla, after closing in the City of Mexico. At date of last advices, March 3, the Carlo Family and the Loyals were expected to join.

RHEA'S MEXICAN CIRCUS was in Puebla, Mexico, March 3.

FRANCIS HOLLAND, clown, balancer, etc., whose address find in another column, is at liberty.

A GOOD LEAPER who can do doubles, also two performing ponies, are wanted by L. W. Washburn, who advertises.

FORREPAUGH has secured Union Park, Allegheny City, Pa., from May 1 to 6. Batcheller & Doris will probably follow there.

BILLPOSTERS, lithographers and programmers are wanted for Nathan & Co.'s Railroad Show, and the people engaged by Mr. Danforth are requested to send their present post-office address to F. L. Perley. See advertisement.

TWO ELEPHANTS for Van Amburgh & Co.'s Circus recently arrived from Europe; also Franklin Price, boss-canvasman; J. T. Porter, boss-ostler; Joseph Rider, Smith Snyder, Paul Barr, M. C. Crane and R. Hall.

A BAND and an advertising wagon are for sale. See F. O. Bailey & Co.'s card.

SIG. R. KANE, aerial artist, includes among his numerous feats that of balancing on a trapeze-bar on a one-legged chair, at the same time holding a heavy chair in his teeth. He can be addressed care of this office.

THE LATEST engagements for Main's International Show are Prof. R. H. Blanchard, the D'Alma Family, five in number, acrobats; Young Victor, principal tumbler, and Prof. May.

PERFORMERS engaged for the Great Inter-ocean Show are referred to the call published elsewhere. A property-man is wanted.

COMING CIRCUSES, like coming events, cast their shadows before, and a number of shadows indicate that there will be quite a lively circus season in Philadelphia the present Spring. A number of stands for circus bills are now being erected, and some of the advance men are already domiciled among the placid Quakers, while Adam Forepaugh, in addition to getting ready to soon put his best foot forward, is devoting part of the energies of his being to the purchase of two farms in Chester County, Pa., to be used as Wintering places for his show.

AS TWO CARLOADS of animals, under the charge of Messrs. Charles Shields, M. Walsh and S. Carl, were passing through Richmond, Va., March 16, *en route* to Augusta, Ga., to join Coup's Circus, the young sea-lion died. It was given to a gentleman in that city, who is having it stuffed.

CIRCUS PROPERTY can be purchased of S. F. Greene, as per card.

W. H. HOUGH, press-agent of W. C. Coup's Circus, left Detroit, Mich., March 18 to join the show at Atlanta, Ga.

FRED H. QUICK, advertising-agent during the past season for the Park Theatre, Detroit, Mich., leaves this week for Columbus, O., to join Sells Brothers' show in the same capacity.

A. D. HIGGINS and V. Wright will be connected with the brigade of the Sells Bros.' Circus advertisers.

A BAND-WAGON is for sale. See John Colman's card.

FOREPAUGH'S AGGREGATION will open its season in Washington, D. C., April 6, leaving Philadelphia for the Capital city 3. Performers, musicians and curiosities, and all other people engaged are requested to make a note of this. See call in another column.

PERFORMERS engaged with W. C. Coup's shows are referred to the call published elsewhere in this paper. The season opens in Augusta, Ga., April 8.

GEO. S. COLE will manage the concert connected with M. M. Hilliard's Great Pacific Show the coming season.

A PAIR OF LIONS are for sale by M. M. Hilliard, who advertises.

A CALL is issued to curiosities, artists and other employes engaged for the privileges with Coup's Circus. See W. D. Hagar's card.

W. D. HAGAR, manager of privileges, and Hart McCartney, treasurer of Coup's Show, called at THE CLIPPER office Tuesday; also W. H. Holloway, English clown, engaged with the same show. All leave March 25 to join the circus at Augusta, Ga.

MISCELLANEOUS.

CURIOSITIES and specialty artists are wanted at the New Dime Museum, Boston, Mass. Address Bristol & Carlton, as per advertisement.

PROF. J. PIGEON, Punch-and-Judy performer, banjo-soloist, etc., advertises that he can be engaged for the coming season.

BARON SEEMAN, assisted by Miss Marie Seeman, in legerdemain, opened at the Opera-house, Louisville, Ky., March 20, for one week.

PROF. GEORGE POOLE, magician, door-talker and Punch-and-Judy performer, and Zollula Zeita, Circassian fire-queen and sword-swallower, advertise that they can be engaged together or separately.

MAGICAL GOODS and instructions for operating the same are for sale by Ferdinand Le Castro, who advertises.

SADLIER'S OPERA-HOUSE, Centralia, Ill., will be dedicated April 25.

G. PAUL SMITH'S ENTERTAINMENT is announced for Ironton, O., March 24, 25, Ashland, Ky., 27, Athens, O., 29, 30, Pomeroy 31, Saginaw, Mich., April 1. A humorous monologue is wanted. See card.

COMBINATIONS can secure time at the Opera-house, Newark, N. J. See F. Waldmann's card.

A TENT, museum curiosities, paintings, etc., are wanted by Pocock & Snyder, who advertise.

DR. J. JAY VILLERS, whose address find in another column, can be engaged to give his humorous, popular entertainment entitled "Funny People we Meet."

HUMAN CURIOSITIES are wanted. See James A. Quigley's card.

HENRY C. DORMAN, steam calliope performer, can be engaged. See advertisement.

ALL ARTICLES in the line of magician's goods, ventriloquial figures, etc., can be had of Thos. W. Yost, who advertises.

PROF. E. C. TAYLOR, magician, began a season of five nights in Holden, Mo., March 16.

MADAME NORA'S Bohemian Glass-blowers began a two-weeks' season in Meriden, Ct., March 13.

JAMES OWEN O'CONOR'S costume recitations begin in Philadelphia March 22, 23, Washington 24, 25, Baltimore 27. Pianist, M. Spong; balladist, Miss Le Mont. Geo. B. Howard is in advance.

WILLIE W., only son of J. D. and Qulelia Ward of Ward' Wambold & Pierce's Lime Show, died in Salem, Mass., March 19, and was buried there 21.

PICTORIAL CUTS for dramas, minstrels, variety people, circuses, etc., are offered for sale at a bargain by the Great American Printing Company. See advertisement.

SNAKES and small animals can be purchased of Joseph Frazer & Co., whose address find in another column.

A LANDSCAPE panoramic exhibition, with several mechanical effects, as described in an advertisement, is to be sold for storage.

BARTHOLOMEW'S educated horses are to be exhibited at Horticultural Hall, Philadelphia, for a limited period, commencing March 21.....Philip C. Garrett of the political Reform Committee of One Hundred lectured at the Academy of Fine Arts March 16 on "Party Politics in Large Cities."....Addison B. Burk, secretary of the Spring Garden Institute, will lecture there March 21 on "Odds and Ends of Literature."....Carswell, the Canadian orator, will lecture at the Academy of Music March 21 on "Laughing."....At the Academy of Fine Arts April 3 there will commence an exhibition of works by living Belgian artists.

DAVIS & CO. advertise to collect claims.

AT THE PARK OPERA-HOUSE, Erie, Pa., first-class attractions are wanted. Manager W. J. Sell advertises that time is now filling for the coming season.

BUNNELL'S MARVELS were at Horticultural Hall, Boston, Mass., last week, and concluded their engagement to good business.

THE WHALE being water-bound at New Orleans, La., was not withdrawn from exhibition as previously announced.

W. A. P. advertises that for one dollar he will send a receipt teaching the reader how to handle hot iron, eat fire, etc.

LOGRENIA, magician, with his performing birds, is reported to be doing well in California and New Mexico.

A MAGICIAN and Punch-and-Judy performer, with figures and apparatus, is wanted by Charles Harris, whose address find elsewhere.

THE NEW OPERA-HALL, Montague, Mich., in the lumber regions, can be rented of Burrows & Jones, proprietors. It will seat seven hundred and fifty, and is furnished with scenery.

PROF. DE LANNY, magician, gave six performances at Meridian, Miss., commencing March 14.

MISS JESSIE COUTHOUI, reader, assisted by local musical talent, drew a good-sized audience to the Park Theatre, Indianapolis, Ind., March 17. Miss Couthoui possesses elocutionary powers of a high degree of merit, and her fame is steadily on the increase in this latitude, says our correspondent.

GEN'L TOM THUMB AND COMPANY closed their engagement at Music Hall, Cincinnati, March 18, after a large business for two weeks. They opened in Dayton 20.

JAMES E. MURDOCH lectured at the Grand Opera-house, Cincinnati, March 19, under the auspices of the Unity Club. Subject, "Shakespearian and Poetic Readings."

THERE IS TALK of building a Casino (like the one in Newport) in Germantown, Pa., to cost not less than $75,000. The concern is to be a stock company, and several meetings have already been held.

CURIOSITIES, paintings, tents, etc., are for sale at Wild Wood's advertised address. Performers and a partner are wanted.

T. F. WOOD is at his home in Vernon, N. J., where he has been training the eight-footed horse to travel in a wheel 15 feet in diameter.

SENSATIONAL NOVELTIES for sideshows, such as Rhodas, electrical-ladies, etc., are made to order by Thomas Desmond & Co. See card.

AMATEUR.

"CAMILLE" was played at the Amateur Drawing-room, Philadelphia, March 15, by one of the factions of the Mirror Dramatic Association....."Cinderella" will be given at the Academy of Music, afternoon of April 22, by juvenile amateurs under the management of Constantine Carpenter.... Some Walnut-street amateurs are trying to get up a performance of "The Mascot."

"ESMERALDA" was produced by the Unity Club in the Unitarian Church, Cincinnati, March 17, permission having been obtained from the management of the Madison-square Theatre, this city.

THE CLIO CLUB gave "The Honeymoon" for their entertainment March 16, at Thoms' Hall, Cincinnati.

"SHINGHAWN" was produced by the Knights of Father Mathew of Indianapolis, Ind., at the Grand Opera-house on the night of March 17. The play was preceded by an address on Irish affairs by Rev. Myron W. Reed.

THE AMARANTH SOCIETY of Brooklyn presented "Our Boarding-house" at the Academy of Music, in that city, March 15, to a large audience.....The Brooklyn Amateur Opera Association is to sing "The Pirates of Penzance" at the Academy 21.

THE ORLD OF AMUSEMENT.

Brief Notes of Show-life Everywhere.

— Report has it that the Parisian costumers are worrying themselves into early graves trying to invent strange devices for the fancy balls of the gay French capital. At a recent ball there a married couple appeared in the garbs of a cock and a hen. The cock was arrayed in all the glory of golden brown feathers, with comb and spurs complete, and the hen was robed in white swandown and satin, with a little white-feather tail and a small basket of golden eggs.

— As evidence of the craze caused in London, Eng., by the proposed transfer of Jumbo to another continent, no fewer than 8,571 persons visited the Zoological Gardens on one day to take a farewell of him. The number of visitors on the corresponding day of last year was but 674.

— An association of ladies and gentlemen is forming in this city for the purpose of reviving the old jigs, Virginia reels and other well-worn dances by meeting in mid-Lent to do the light fantastic. The time chosen shows that they have a tender regard for the feelings of some of their Episcopalian neighbors. The initial meeting was held last week as publicly as possible—at Delmonico's, and with a dinner to give it prominence and zest.

— It is proposed in London, Eng., to revive the balls that so long rendered Almack's notorious. It will take at least fifty thousand dollars to carry out the revival in good shape. It is understood that the good Queen is opposed to the thing in any shape.

— Fay Templeton, during her recent engagement at Des Moines, Ia., was entertained by the Lotos Club, a compliment never before extended to any professional lady by that organization.

— The Coleman Museum is the name that henceforth will be borne by the hall in Georgetown College (District of Columbia) that contains its collection of curiosities. This is in acknowledgment of the recent gift of $10,000 from James V. Coleman of San Francisco.

— On the 10th inst. John W. Frazer, dancing-master, filed a petition of insolvency in San Francisco, placing his liabilities at $1,080.50, while his assets are stated to be but nominal.

— The American operetta "The Wreck of the Pinafore" has been for some time promised the Australian public.

— A son of Jenny Lind has just been appointed to the position of clerk in the office of the Chancery Registry, London, Eng.

— Sig. Rossi is reported as saying that "before dramatic art reaches high attainments in America it must be taken away from managers and from off the fences and billboards." He complains that he has had to act six times a week here, which he never did before. "Since I came to this country," he adds, "I have been nowhere but from the hotel to the theatre, then back to the hotel and off to the depot."

— At the Court Theatre, London, lunch is now provided the members of the company while they are engaged at rehearsals.

— Miss Grace Courtland, who since her retirement from the stage has been prone to mesmerism, as well as familiar to Wall ...reet, is shortly to give the sleep-walking scene from "Macbeth ..." at the Union-league Theatre, under peculiarly aggravating con... ...itions.

— Miss ... Nina Batchelor is to go to Europe in April next, and may remain t... ...ere two years or more.

— John T. Ra... ...mond is to name his latest progeny after Henry Irving, Matt... ...Maplesson's Italian-opera Company has having kindly given him that privilege.

— Mlle. Rossini pl... ...e May Festival in the Seventh-regiment Armory. been engaged to sing a...

— Fred J. Eustis has joined ...Rice's "Evangeline" Company as musical director.

— A feature of the circus performances at Madison-square Garden is the number of Chinamen who are to be found there as spectators daily. John gets but very little circus in his own country.

— Miss Queenie Heatherton, who has been ill in hospital in Cincinnati for months past, was enabled to leave the institution on March 19, and on the following day was to have started to join her mother, who is in Indianapolis.

— J. Cheever Goodwin, well known to Boston professionals, was a happy daddy last week. A boy of 13 pounds.

— Miss Mary Shaw leaves Fanny Davenport's Company at the close of this season.

— Andy Morris' trained donkey "Major" died Saturday, March 18, in Chicago. Mr. Morris is looking for one to replace it.

— J. H. Haverly and M. B. Leavitt were in Boston last week.

— Adelaide Detchon has purchased Bronson Howard's "Wives," and will star in it next season.

— John Marble has returned home from Robson & Crane's Company, by reason of illness.

— Joseph Harris has recovered from his recent illness, and is again playing the Lone Fisherman with Rice's "Evangeline" Company.

— "Auntie," a new farcical comedy in three acts by H. J. Byron, was to have been produced in Toole's Theatre, London, March 13.

— Kyrle Bellew is reported to have received proposals from Lester Wallack for next season.

— Mlle. Heilbron, who failed to make an engagement at La Scala, Milan, has been more fortunate in St. Petersburg, where her services have been secured at $400 per representation.

— Ella Stockton, an American actress, was to have made her English debut in Sadler's Wells Theatre, London, March 18, playing the title-character in "Madcap Violet."

— "Oh! Those Girls," an operetta from the German, was produced at the Gaiety Theatre, London, March 6.

— "Medusa," a new farce, was recently produced at the St. James Theatre, London.

— William Rignold and Helen Barry acted in "Led Astray" at a matinee in the Gaiety Theatre, London, March 8.

— One of the Hanlon Brothers was unable, on account of sickness, to appear in Cincinnati last week, while the youngest brother has been sent to California to recuperate his health.

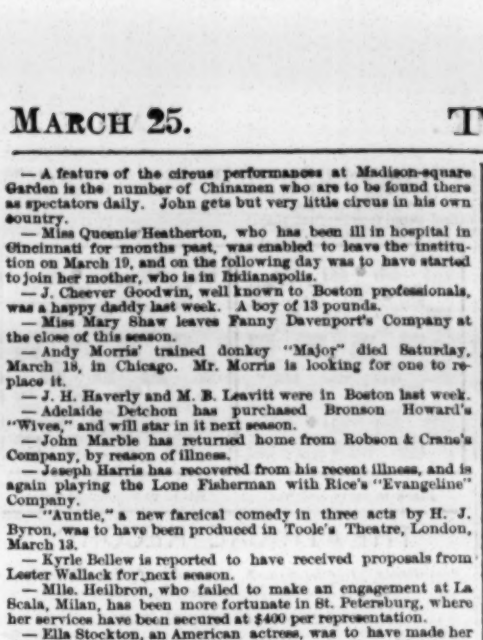
— Helen Nash is resting in Loveland, O., and Mrs. Col. T. Allston Brown spent three days of last week very pleasantly there as a visitor.

— E. E. Ellis goes to California with the N. C. Goodwin Company as manager for Brooks & Dickson.

— Gen. Thos. J. Brady gave a dinner at Chamberlin's, Washington, D. C., last Saturday night to John T. Raymond, at which were present many notable newspaper men, Members of Congress and other dignitaries.

— Carl Rosa's English-opera Company began a second London, Eng., season March 13, at the Standard Theatre.

DEATHS IN THE PROFESSION.



GEORGE OSCAR GRAY.

GONE TO THY REST.

Lines on the death of George Oscar Gray, died March 13 at Minneapolis, Minn.

Gone to thy rest 'neath the cold, damp clay,
In the dark, silent tomb 'till the trumpet shall call;
Thy friend will bemoan thee till judgment's last day,
When justice and mercy are meted to all.

Gone to thy rest! Free from cares and from sorrows,
Thy lasting, long sleep without grief or pain;
On Eternity's shore there'll be brighter to-morrows,
In the realms of the blest we shall meet once again.

Gone to thy rest! Old friend and companion,
Together we've tasted life's pleasures and pains.
May the brightest of angels convey thee safe homeward,
'Till before the Great Prompter we'll meet once again.

New York, March 18, 1882. JOHN L. SANFORD.

GEORGE OSCAR GRAY, whose death in Minneapolis, Minn., was recorded in our past issue, was the youngest son of the late David T. Gray, and was born in this city Sept. 25, 1841. He had had a varied experience on both dramatic and minstrel stage and had acted as advance-agent of many troupes. During his early career he and his wife, Minnie Oscar Gray, who for several years past has been starring with Wm. T. Stephens, were valuable members of numerous traveling dramatic companies. Subsequently Mr. Gray placed his wife before the public as a star, and acted as her business-manager. Later he drifted to the minstrel stage, and had played with the Campbells, Sam Sharpley's, Hooley's and other companies. Then for a number of years he was the advance-agent of many traveling troupes. About 1880 he returned to the dramatic stage, making a specialty of Uncle Tom, which character he played in the Aquarium in this city; also for a time here with Jarrett & Palmer's "Uncle Tom's" Co.; then toured the country with one of Jay Rial's companies, and only a short time ago joined one of C. H. Smith's troupes, with which he was performing when stricken with his final illness. A correspondent writes from Minneapolis: "He had been ill previous to his engagement with Mr. Smith, and undoubtedly had not fully recovered. He was feeling quite well March 4, but in the evening became ill. One of the members of the company remarked to him that he was not fit to work that night, and volunteered to play his part for him; but he replied: 'No, I will go, and, if I must die, will die at my post.' He played, but before the last scene he became unconscious and was in great agony. He was carried to the College Hospital and well cared for. The troupe were obliged to leave 6, but returned 10, 11, 12, and visited him. On Sunday (12) his speech had left him and he could not recognize anyone. The company left again 13, and on that night he died. His remains were sent East to his wife, Minnie Oscar Gray. He was a quiet, congenial man, and was much liked in the company.

DEPARTED.

One more loved one's gone and left us,
Left us for a brighter shore—
Gone to join the angel singers—
His sweet voice we'll hear no more.

All alone! not one friend near him,
To kiss his lips, or smooth his brow;
Poor George, he passed from earth to Heaven,
He's free from pain and sorrow now.

Weep not, kindred, for the lost one—
He has only gone before—
He has seen the gates wide open,
And he waits to guide you o'er.

DAISIE MARKOE.

His funeral took place March 19 from "The Little Church Around the Corner," in this city, and his remains were interred in the family lot in Greenwood Cemetery.

ALFRED JAELL, pianist, died in Paris, France, about March 1. He was the son of Edward Jaell, violinist, who made quite a name in Vienna years ago. Alfred was born at Trieste March 5, 1832. He first studied the violin, but afterwards developed a strong liking for the piano, and at the age of eleven was brought out as a musical prodigy. His debut was made in Vienna in 1843, when he played the piano between the acts of an opera. He made many successful concert tours, and in 1848 came to the United States, where he lived several years. Of late he has resided in Paris and London. In 1864 he married the pianist Marie Trautmann.

SUICIDE OF CHAS. E. NEWTON.—Charles E. Perine, professionally known as Charles E. Newton, about 5 P. M. March 16 took a room for the night at the Hotel Windsor, Exchange place, Jersey City, N. J. About ten o'clock he returned and retired to his apartment, and shortly thereafter the loud report of a pistol discharged in his room alarmed the guests in the vicinity. Two employes forced open the door, and the occupant was found lying in bed with a seven-barreled revolver in his right hand. A physician who had been summoned ascertained that he was wounded in the abdomen, and ordered Perine's removal to the Charity Hospital, where he died 17. His remains were taken in charge by his brother Dr. George H. Perine of this city, and, after funeral services here, at 116 West Forty-second street, were interred in Greenwood Cemetery 19. Mr. Newton had been connected for some years with the dramatic profession; but his career had been erratic. He had played small business in the Brooklyn and New York theatres, and gave promise of becoming a good actor, but his ambition induced him to try and gain an exalted position without undergoing the necessary toil and labor by which such situations are obtained. He put many companies on the road, and they generally met with disaster. After one venture had collapsed he would return to this city and labor assiduously by writing stories for the weekly papers and doing other literary work until he had amassed sufficient capital to put another company on the road. He had written a number of plays, but none of them achieved a lasting success. Among these "Cast Upon the World," a drama in five acts, was produced at Wood's Museum, Chicago, Ill., Aug. 28, 1871, and was subsequently acted in the Bowery Theatre, in this city, May 18, 1874. "Out at Sea," a drama in a prologue and four acts, was produced at Wood's Museum, in this city, Feb. 26, 1872, and was played in the Park Theatre, Brooklyn, June 17 of that year. Both of these pieces were published by Robert M. De Witt, for whom Mr. Newton also arranged for stage representation Shakespeare's "Henry V." A few years ago Mr. Newton obtained a position of teacher on board the school-ship Saratoga, but resigned after a few months. He had recently organized a company which was to have commenced a tour in Jersey City, and it is thought that financial embarrassment was the cause of his suicide. He was a native of Utica, N. Y., 33 years of age, and left a widow and two children.

EDWARD WOOLF died at his residence, 228 East Seventy-ninth street, New York City March 14. His funeral took place 16 from his late residence under the auspices of the Mutual Benefit and Burial Society, a musical organization. Deceased was a native of London, Eng., and came to this country when quite young. He had served as leader of orchestra at Niblo's Garden (when it was a garden), at the Old Bowery Theatre, the Astor-place Opera-house, Burton's Theatre in Chambers street, Mitchell's Olympic, Wallack's and other theatres. He was one of the founders of the American Dramatic Fund Association, and was one of the original members of the Philharmonic orchestra. He was a frequent contributor to magazines and newspapers. He left eight children, among them Benjamin Woolf of Boston, for some time an orchestra-leader, later a dramatic author, and now a journalist; Solomon Woolf, now a professor in the College of the City of New York; and Michael Angelo Woolf, a well-known artist.

THOMAS HALEY died after an illness of six months' duration in Orwell, O., Feb. 26. His remains were taken by his wife to her home in Napoleon for interment. For a number of years he had managed the sideshow privileges of Hilliard & Demott's Pacific Circus.

OTTO BURBANK.—A rumor reaches us that this well-known performer died four or five weeks ago.

CLIPPER POST-OFFICE.

CONTINUED FROM PAGE 10.

Letters received up to 5 P. M., Tuesday, March 21:

LADIES' LIST.

Andow, Edith
Bradley, Leanora
Cawthorne, Mrs.
Clarence, Louise (p. o. mark, London, Eng.)
Davison, Georgie
Dauron, Dora
Dorr, Mrs. Howard
Davenport, Carrie (club-swinger)
Everleigh, Kate
Grayson, Helen
Gildersleeve, Mrs. J. R.
Griffiths, Mrs. G. M.
Howard, Lillie (late of Leadville)
Irving, Gertrude
Ingles, Lizzie
Latelle, Lizzie
LeClair, Maggie
Loyal, Mrs. Zuila
Morris, Hattie
Merchant, Millie (English post-mark) (2)
McGill, Mrs. Sadie
Paley, Mrs.
Paddock, Maggie
Mitchell-
Swain, Carrie (2)
Sinclair, Lottie
Stearns, L. Minnie
Sparrow, Miss
Selbini, Mrs.
Seaton, Kate
TenBroeck, May
Vincent, Helen
Villion, Mrs. W.
Vivian, Bella
Vivian, Emilie

GENTLEMEN'S LIST.

Ashby, Joseph (2)
Aman, Andy
Alton, — (of Shisdan & Alton)
Allen, George
Batcheller & Doris
Barlow & Wilson(2)
Burk, Major J. E.
Balabrega, J. M.
Broderick, R. W.
Banks, W. J.
Cody, W. F.
Cogill, Harry
Connolly, C. M.
Cecil, Professor A. A.
Clapham, H. J.
Comly-Barton Manager
Dockrill, — (of Valkingburgh's Circus)
Davison, George
Donaldson, W. C.
Denier, John
Durban, C. L.
Davis, C. L. (2)
DeCoursy, Harry
Dias, H. A.
DeJudge, Frank
Dwyer, W. T.
DeNyse, C.
Forber, Mons.
Ford, J. W.(2)
Fitzgerald, R.
Forrester, W.
Fluery, Fernando
Gilbert & Sullivan's Manager
Glass, Gus
Gardner, J. W.
Gilfort Brothers
Griste, C. B.
Gildersleeve, J. R.
Gibbs, Wally
Gulick, James T.
Gayler, Frank
Horton, H. C.
Haverly, Fred H.
Heywand Brothers
Howith, Charles
Heywood, James
Hill, G. A.
Hamm, Charles
Holmes, John A.
Harold, Donald
Holloway, William
Henshaw, John E.
Hettinger & Nebbe
Hayden, Bert
Julian, Fred
King, Ted
Lynch, Mike
Laclede, William
"Latest Sensation" (2)
Lyle, James
Leavitt, M. B.
Layton, William
Levoy, Ace
Lindley, Harry
Lincoln, W. E.
Leopold, George 15c.
Lavake, Will
Lavely, Mons.
Lambert, E. T.
Malmburg, W. V.
Morris, G. W.
Maxwell, Barry
Murtz, John
Moore, William
McAuley, George W.
Morton & Bryant
Monroe, G. W.
Milligan, B.
Utt, G. A.
Ogden, J. E.
Orrin Brothers
O'Brien, Charles
Orrin, G. F.
Ordey, Karoly
Onofri Brothers
O'Connor, M. C.
Orance, F. L.
Pierce, Frank
Phillips, Gus (Oofty Goofy) (5)
Primrose, G. H.
Park, Fred
Roberts, Nick
Reynolds & Warren
Ricketts, George 3c.
Ronaldo, W. G.
Roche, Royal
Rice, E. E.
Reynolds, Gus
Roe, Frank R.
Russell, F. P.
Scheparde, George H.
Smith, Mark
Shepard, G. H.
Schaffer, Charles
Shepard, John K.
Sexton, M. C.
Sexton, Pete
Skiff, M. T.
Sherwood, Benson
Searles, Dod
Suydam Brothers
Turner, John B.
Tims, Frank R.
Thatcher, George
Thompson, Denman
Vaine, W. H.
Vincent, Charles
Washburn, L. W.
Washburn, J. H.
Wade & McCarthy
Waldon, Rich
Williams, Jesse
Warwick, S. H. (2)
Wallace, J. R.
West, Sailor
Wadsworth, F. W. or J. W.
Wentworth, Harry "W."
Wilcox, R. E.
Walker, Whimsical (3)
West, W. H.
White, Robert
Winnett, T. H.
Webster, John
Wesley Brothers
Waterman, John
Winters, H. W.
Wilson, James
Whiting, Charles & Annie
Wingfield, John
Walton, Fred
Williams & Morton
Wallace, Robert
Williams & Morton
Young Victor
Zamora Brothers

ATHLETIC.

WALKING RECORDS BEATEN.

The six-day fair walking sweepstakes, $125 each, heretofore mentioned, commenced at Drill Hall, Sheffield, Eng., at 2 A. M. March 6, in presence of a crowd which filled the portion of the building devoted to spectators. The starters were George Littlewood, J. Hibberd, Henry Carless, Peter Crossland and H. Williams. Littlewood was the leader at the end of a mile, and this position he had maintained up to the date of our latest advices, 11 P. M. March 8, or sixty-nine hours from the start, he being then resting, with 305 miles 4 laps (made in 68 hours) to his credit, while Hibberd, always second, had scored 286 miles 9 laps. Littlewood beat Vaughn's record, previously the best, from 143 to 165 miles, and thenceforward he slaughtered C. A. Harriman's mile times, made in Chicago. At the sixty-eighth hour Littlewood was more than six hours ahead of the record, and Hibberd was an hour in front, the latter having gone in better form than the leader during the third day.

Just before going to press, and after the foregoing was in type, a later mail arrived, bringing us information of the progress of affairs up to a late hour on the fifth day, March Hibberd's exertions to overhaul the leader caused his own breakdown on that day, and he was passed by Williams, who had been pressing him hard. Littlewood was going strongly, and at 6h. 15m. P. M. reached 450 miles, when the big crowd present cheered him lustily. This was 112h. 15m. from the start, while Harriman, in accomplishing the same distance, used up 116h. 45m., a difference of 4h. 30m. in favor of the Englishman. At 10 P. M., or 116 hours from the start, the score stood as follows, Littlewood and Williams having left the track a half-hour previously, and Carless and Crossland also being absent: Littlewood, 463 miles 8 laps; Williams, 411 miles 10 laps; Hibberd, 391 miles; Carless, 390 miles 1 lap; Crossland, 378 miles. Daniel O'Leary formerly had the record at 463 miles, and he occupied 122h. 25m. 29s. in walking it, so that Littlewood was more than six hours ahead of all previous records. Geo. W. Atkinson was referee.

THE MANHATTAN ATHLETIC CLUB of this city will hold handicap games on their grounds at Eighth avenue and Fifty-sixth street on Saturday, April 22, at 3.30 P. M., when the following events will take place: 100yds., 300yds., 880yds. and one-mile runs, and two-mile walk. The prizes will consist of orders on Bartens & Rice; Hall, Nicol & Granteny, and the Gorham Silver Manufacturing Company, to the amount of ten dollars to first, five dollars to second, with a season practice ticket to third. Entrance-fee, fifty cents for each event, entries closing April 15 with the secretary at the grounds.

ARTHUR HANCOCK, the fifty-mile champion walker of England, was at Halifax, N. S., March 21, and a dispatch received from him on said date informs us that he will probably arrive in New York on [illegible] week.

CROSS-COUNTRY RACING.

The annual race for the cross-country championship—an amateur event—was decided March 4 at Rochampton, Eng. Eleven clubs were represented, and no less than one hundred and four contestants started. As usual, the scoring was done by points, according to the respective places of the men from each club—that whose first six men in made the smallest time-total winning the prize. The result was victory for the Moseley Harriers, whose delegation comprised W. G. George, G. H. Bannister, W. J. Lawrence, J. E. Hickman, O. W. Haydon, W. S. Hill, G. Reed, G. F. Wooldridge and C. Smith. The first man home was George, in 1h. 9m. 3s., followed by T. Lawrence, Birchfield Harriers, in 1h. 9m. 40s.; G. A. Dunning, Clapton Beagles, third, in 1h. 9m. 51s.; H. Evans, Camp Hill Harriers, fourth, in 1h. 10m. 2s. The number of points scored by the first four clubs was: Moseley, 41; Birchfield, 77; South London, 142; Blackheath, 201. The following are the winners of the event each year since the commencement: 1876, fell through; 1877, Thames Hare and Hounds; 1878, Spartan Harriers; 1879, Thames Hare and Hounds; 1880, Birchfield Harriers; 1881, Moseley Harriers; 1882, Moseley Harriers. The distance run was about eleven miles and a half.

GEORGE D. NORRMAC, the noted young Scotch long-distance pedestrian, who finished second (with 565 miles 495yds.) to Paddy Fitzgerald when the latter made his great six-day record of 582 miles 55yds., and was third (with 535 miles) when George Hazael covered 600 miles 220yds., has embarked in business in this city, having taken the sample-room at 47 Prince street, corner of Mulberry, formerly kept by Michael Barry. George has made many friends while here, and his exploits on the pedestrian path should operate to his advantage in business.

R. J. BERRY AND R. HILLIARD, both of the S. A. A. C. of Jersey City, N. J., ran 440 yards, Berry conceding 5 yards, for a silver cup, at the Polo Grounds, this city, March 20. They got away to an even start, Hilliard holding his own for the first 250 yards, when Berry began to gain on his man, overhauling him 75 yards from the tape, coming away and winning by eight yards. Time, 59¼ sec. Hiram Blois, referee; James Mutrie and C. Reipschlager, judges at finish; Jack Goulding, starter.

MEAGHER VS. DRISCOLL.—On Saturday afternoon, March 18, a match was made by John Meagher of Lawrence and Dennis A. Driscoll of Lynn, Mass., the conditions of which are that the men shall walk one hundred miles, for $500 a side, on April 15, at a place to be hereafter mutually agreed upon. James G. Lathrop and Mr. Bradley are behind Meagher, and the former will train him, while Driscoll is backed by Jim Keenan, and will be prepared for the race by James Robinson.

W. BROWN of Buffalo, N. Y., and Jas. Johnson of Newark, N. J., will decide their race of 100 yards for $100 a side at the Polo Grounds, this city, on Thursday, March 23. To be on the scratch at 4 o'clock P. M. Jim Wheat is training Brown.

WE HAVE LETTERS for Messrs. Vint, Hughes, Hart, Dufrayne, Frank Edwards and L. E. Meyers.

THE TRIGGER.

CAPTAIN BOGARDUS publishes a card among our sporting advertisements which is worthy of the careful perusal of members of gun clubs and lovers of shotgun exercise generally. In it he speaks in terms of unqualified praise of the clay pigeons manufactured by the Ligowsky Clay Pigeon Company of Cincinnati, O., which he describes as so excellent a substitute for the live bird, and so far superior to any kind of glassball, that in future he will confine himself to them in all large exhibition shoots. In a short time he is to make a public attempt to smash 500 of the pigeons in 30 minutes, loading his own gun, one bird to be sprung at a time, from six or more traps, placed three yards apart, and birds to be thrown fairly, from three to ten feet above the ground, and at least ten yards from the trap. Read the announcement.

THE REGULAR Saturday afternoon shoots of the Massachusetts Rifle Association were held at Walnut Hill on March 18. The weather conditions were far from good, but notwithstanding this fact the work done was creditable, as witness the following: Creedmoor Match—H. G. Bixby, 50; B. G. Harris, 48; A. C. Adams, 47; T. Baxter, 44; E. Burleigh, 44; J. H. Max, 44; W. Williams, 43; B. Anson, 43; C. D. Crocker, 42; B. Appleton, 40; J. A. Cobb, 38; F. D. Bates, 38. Novelty Match (rest)—J. H. Max, 88; J. H. Miller, 83; B. Anson, 82; J. A. Cobb, 72; D. Roberts, 68. Badge Match—A. C. Gould, 48; J. B. Fellows, 47; G. C. Arthur, 45; B. Anson, 44; C. C. Sedgwick, 44. The medals in Badge Match No. 8, which closed 18, were won by J. B. Fellows, A. C. Gould and J. N. Frye, in the order named.

THE INTERNATIONAL MATCH.—The cable brings the information that Major Waller, treasurer of the American committee for arranging an international rifle match, appeals for subscriptions from volunteers so that expense will be no obstacle to forming the best team the country can produce. He invites qualified volunteers desiring to enter the team to apply early, as the committee intend to impose a thoroughly exhaustive test, which will commence at once. He acknowledges subscriptions amounting to $600.

THE RIFLE MATCH between Sergeant Nick Williams of Oakland, Cal., and Wm. Anderson of Denver, Col., took place March 12, each shooting at his own home. At 200yds. Williams made 436 out of a possible 500. Capt. Fred Kuhnle, accompanying him, made 434. The wind was blowing very hard. Williams' percentage was 86 6-10. In another match between Kuhnle and Philo Jacoby, 200yds., twenty shots each, Kuhnle made 88, Jacoby 87.

ON SATURDAY, March 11, Col. Sheldon I. Kellogg, using the Hotchkiss musket and the Klein bullet, weighing 560 grains, made 46 and 48, or 94 per cent., in twenty consecutive shots at 500yds., at San Francisco, Cal. The wind was very strong at the time.

FRED ERB SR., or any person knowing his present whereabouts, will confer a favor by sending his address to C. F. Neville, West Lafayette, Tippecanoe County, Indiana.

THE TURF.

THE LINCOLNSHIRE HANDICAP will be run for to-day, March 22, at Lincoln, Eng. Since the scratching of the favorite, Peregrine, on March 7, at 9.30 A. M., the bulk of the money across the water has gone on Tertius and Aranza, the latter of whom has been quite heavily backed in this country. Pincus arrived at Lincoln 20 with Aranza and Mistake, both of whom were stated to be in splendid condition.

JAMES LEE has arrived at the Pimlico course, near Baltimore, Md., with the Meadowbrook stable, comprising old Disturbance, Thora, Hermit, Torchlight, Nightcap, Henlopen, Wizard, Acquittal, Mandamus, Lucretia, Eliza Bowling and Talleyrand.

THE ROCKAWAY HUNT, now numbering seventy-five members, last week made arrangements for the annual Spring race-meeting, and for a series of outdoor sports during the Summer season at their grounds at Far Rockaway, L. I.

CRICKET.

THE COMING SEASON.

The notes of preparation for the coming cricket season will soon be heard in the metropolis, and the opening practice will take place at Prospect Park within a few weeks. The portion of the parade ground at the Park assigned to cricket is now in just the right condition for rolling, and the sooner the Manhattan and Brooklyn Clubs get their rollers out the sooner they will have good wickets to play on for their inaugural matches. The season will open nearly a month earlier than in 1881. Hitherto the great trouble with clubs at the Park has been the lumpy condition of their wickets in April and May, the result of a failure to get their rollers out and at work in March, the moment the frost is out of the ground. The Girard Club of Philadelphia is arranging to pay a visit to the metropolis in May, and it behooves our local clubs to get ready to meet them, especially the Manhattans, who can and ought to begin practice at the Park early in April. The Manhattans are busily arranging for a complimentary entertainment to be given the club at Music Hall in April by volunteer musical, literary and histrionic talent, in which a number of cricketers will take part; but this ought not to make them forget the important duty of getting their field in order. The Polo Ground will this coming season be the scene of several interesting cricket matches, it being the design of the Metropolitan Exhibition Company to pay considerable attention to cricket, with a view of getting up a team competent to take part in the series of international matches which are expected to be played at the Polo Ground. A new club to be known as the Metropolitan Cricket Club is to be organized, of which several well-known Scotch cricketers will probably be members, as well as English players resident in the metropolis. As yet, things are quiet on the St. George and Staten Island grounds, but early in April Giles will have the St. George field ready for practice games, and the new professional of the Staten Island Club will be getting his club field in order.

THE MELBOURNE CLUB is negotiating for a visit to Australia of a mixed English eleven. The names of several prominent English amateurs have been given as likely to join the team, but the arrangements have yet to be completed, and the trip is not yet by any means a certainty. In case the trip should be arranged the English team will play in this city, Philadelphia, St. Louis, Chicago and San Francisco, *en route* to Australia.

SHAW'S ENGLISH TEAM defeated the Victorian eleven by eight wickets in a game played Feb. 24, 25, 27, in Melbourne.

A TEAM OF CRICKETERS, to be known as the Western Eleven is being formed in Chicago and St. Louis. It will play a series of eight games with the leading Eastern clubs in August next.

SPORTING NOTES.

.... A whale was caught off Amagansett, L. I., last week, and its captors intended to send it to this city for exhibition.

.... A branch of the Thirteen Club of this city has been organized in New Haven, Ct. If this organization goes on spreading, the premium on life-insurance may be affected by it.

.... John Chamberlin's club-house, Washington, D. C., has been purchased by the Young Men's Christian Association of that city. They paid thirty-two thousand dollars for it, it is stated, and they intend to make extensive improvements with the view of Christianizing it in their way.

.... The demand for fish for the purpose of stocking the waters of this State has been greater this season than ever before. This is regarded as an indication that the people are becoming more and more appreciative of the labors of the Fish-commission.

.... For a space of less than one hundred miles in the River Tweed there are no fewer than three hundred and sixteen salmon-casts. The rent of them has of late been about sixty-five thousand dollars annually, but this year it will fall considerably below that sum. Its rent has at times been as low as twenty-five thousand dollars a year and as high as one hundred thousand.

.... By death Bedford, Mass., has just lost a crow that could speak a dozen words quite distinctly. Unfortunately, they were profane words in the main, and the bird had to be kept secluded.

.... The bee-keepers of New Jersey effected an organization in New Brunswick, that State, March 15, by electing G. W. Thompson of Shelton to the office of president, while Prof. J. Hasbrouck of Bound Brook was chosen to be secretary.

.... Miss Oliver defeated Little Cricket in a mile running-race between female equestrians at New Orleans, La., March 12. Financially it was a disappointment to the managers.

.... Frank Pfeiffer shot himself in bed in Norfolk, Va., March 17. Death was instantaneous. He was well known as a sporting-man, and had done a large business as an oyster-packer.

.... J. R. Keene has purchased the English stallion Blue Mantle.

.... Webb is to ride for P. Lorillard in England this season.

.... Panurapo, N. J., is said to be engaged in building for Miss Mary Anderson the actress a yacht that will be 52ft. long, near 11ft. beam and 4ft. deep. It is to be called Galatea. Pygmalion may be near.

.... According to a late issue of *The Democrat* of Natchez, Miss., deer were coming over into the Mississippi hills from the Louisiana swamps in droves.

.... The Chief-engineer of the Boston Fire Department has recorded his belief that horses are injured in that city by the salt used to melt the snow in the streets. This salt is obtained from the hide merchants. The green hides are packed in Texas, and when they arrive the salt is shaken out. In many cases the diseases of animals impregnate it.

.... Recently at Grand River, near Painesville, O., a large white swan was shot that measured seven feet from tip to tip of wing. A ten-inch piece of a copper-pointed bone arrow was found in one of its wings, and around it the flesh had firmly grown. The like of this arrow had never before been seen in that part of the country, and it is supposed to be of the kind used by some of the Indian tribes in the Northwest.

.... Switzerland seems to be the banner country for public-houses. In Geneva liquor is openly sold in no fewer than sixteen hundred houses. This gives one house to every sixty-five inhabitants, who require but one hundred and thirty-two bakers' shops, one hundred and eleven butchers' shops, and four hundred and twenty groceries.

.... The Dolphin Swimming Club of Toronto, Ont., organized in 1875 for the purpose of extending a knowledge of this healthful and useful art, are desirous of corresponding with similar organizations in New York, Brooklyn and other cities in the States with a view to arranging international swimming races, and for the purpose of mutual instruction and improvement. The address of the secretary is J. L. Rawbone, 128 Yonge street, Toronto, Ont.

.... Gus Williams has placed in his ponds near Charleston the first shipment of German carp made by the Fish Commissioner to Arizona.

.... Wild geese and ducks are said to have eaten up eleven and twelve acres of growing grain in one night in the vicinity of Suscal, Cal.

.... Wild ducks are so numerous in the vicinity of Nelson Station, Cal., that they are voted an unmitigated nuisance.

.... The Gilroy (Cal.) Rod and Gun Club intend importing Eastern quail and turning them out in that vicinity.

.... A number of wild turkeys have been placed on the premises of the Duke of Argyle at Inverary, Scotland.

.... The following shipments of salmon trout were recently made by Seth Green, superintendent of fisheries for this State: 50,000 to Rainbow Lake, Essex County; 40,000 to Owasco Lake, Cayuga County; 40,000 to Long Pond, Delaware County; 56,000 to Round Lake and Lake Pleasant, Hamilton County, and 7,000 to Kenka Lake, Steuben County.

.... A white catfish about nine inches long was recently captured in a lake near Franklin, Cal., by Richard Bilby.

.... John Kliiott of Boise City, Idaho, is the owner of a pure white deer.

.... A Wisconsin legislator has introduced a bill prohibiting the killing of quail, prairie chickens, woodcock and ruffed grouse in that State for a period of two years.

.... A panther measuring nearly nine feet in length was recently killed near Canon City, Oregon.

.... The growth of several snakes in his stomach caused the death of a valuable dog owned by Edward Ling, of Franklin City, Va.

.... Patrick Moore, brother of ex-Alderman John Moore and of Charley Moore of East Thirty-fourth street, died at his residence 422 West Forty-third street, on Thursday, March 16. For over thirty years he had resided in the First Ward, from whence he removed several years ago. He was a well-known Democratic politician, and at the time of his death was forty-two years of age.

.... It is proposed to consolidate the Louisville Lacrosse Club, the Louisville Bicycle Club and the Louisville Baseball Club into an organization to be known as the Louisville Athletic Club.

.... A greater number of woodcock have commenced nesting in Connecticut and New Jersey than for many years past, and the outlook for capital sport is very promising.

.... There will be no class for bloodhounds at the bench show of the Westminster Kennel Club, nor will entries of such animals be accepted in the miscellaneous class.

.... Mlle. Armaindo the bicyclist closed her six-day (twelve hours daily) attempt to ride 600 miles in 72 hours at Armory Hall, St. Louis, Mo., March 14, and was credited with covering 617⅛ miles. Before admitting this to the record, it is necessary that we receive affidavits from the surveyor as to the correct measurement of the track, and from scorers, judges and timekeepers that the performance was actually accomplished. Also a transcript of the score-sheets.

.... The entries for the pedestrian handicap to be run at Pastime Park, Philadelphia, on Easter Monday are, we understand from the handicapper, more numerous than were ever before received for a similar event in this country.

.... The Lafayette Trotting Park was organized at Lafayette, Ind., March 15, with P. P. Culver as president. There is a fine half-mile track there, and a meeting will be held June 21 to 23.

.... E. A. Trickett, the Australian sculler, while practicing on the Thames March 17 for his match with Hanlan, collided with a boat and damaged his shell.

.... A dog-race took place at Pastime Park, Philadelphia, on Saturday, March 18, between J. Tyler's dog Let-me-go, 17lb winner of the first dog handicap given in this country, and J. Jones' bitch Nell, 40lb. They ran 200 yards for $100, Let-me-go receiving fifteen yards start. The betting just before the start was 2 to 1 on the latter, who eventually won by five yards.

.... The Boston Bicycle Club announce three races—an amateur five-mile handicap, a one-mile heat-race for amateurs, and a ten-mile race for professionals—in Boston, Mass., on Fast-day.

.... The Earl of Wilton, a staunch patron of the turf and a grand old sportsman generally, died, after a lingering illness, at his hunting-box, Egerton Lodge, Melton Mowbray, Eng., March 7, in his eighty-third year.

.... E. G. Blackford, the Fulton-market fishmonger, on March 18 exhibited on his stand a shad weighing five pounds and a half, caught in the North River, off Weehawken, N. J.

.... Blackwood Jr., the celebrated Tennessee trotting stallion, has been added to the stock of N. W. Kittson of St. Paul, Minn., whose agent paid Jacob Zell $6,500 for him.

.... It is proposed to set apart 600,000 acres of the Adirondack Mountains as a public game preserve.

.... The New York Ducking Club has paid nearly $17,000 for several thousand acres of Maumee Bay Swamp, in Ohio.

.... There will be ninety-six classes of dogs in the coming show of the Massachusetts Kennel Club, the new classes embracing heavy and light-weight champion pointers, black spaniels, heavy and light-weight champion fox-terriers champion mastiffs, champion St. Bernards, and champion bull-dogs and bull-terriers.

.... Wedgewood, the Boston trotting stallion, will not appear on the track this year, his owner, W. P. Balch, having concluded to give him one season at the stud.

.... Allan B. Palmer, who under the pseudonym of "Varick" has written much upon the subject of the horse, died on March 20 near Geneva, N. Y., of consumption. He was about thirty-eight years old.

BILLIARDS.

NEW LEASES AND OLD ONES.

In our last issue it was remarked that "it is positively asserted that Ubert & Schaefer will not be proprietors of the room on Broadway after April next." This was published with the knowledge that at least one of the parties desired to withdraw from the establishment if a fair oportunity presented, and that by appointment he was to meet a contemplating purchaser at the room of John F. Gleason on the afternoon of March 13. The meeting was held, and the gentleman who claims to have the delivery of the room altogether in his hands offered to turn it over, with its thirteen tables, its fixtures, and its good-will, for the sum of seven thousand dollars in cash. The offer was left open for a given time, at the end of which, March 15, the professional to whom it was made failed to respond, and there the matter dropped, so far as he is concerned. The reason he gives for not proceeding further in the matter is that but one year's lease could be guaranteed from the first of May next; and that lease, on the terms under which Harry Ubert leased the place as the successor of Albert Garnier, is for the next year to call for a rental of fifty-six hundred dollars, or five hundred dollars in excess of what it is at present. For some unknown purpose, someone who forgets that when Garnier left this place it became well known who secured the lease of it has unwisely caused it to be contradicted that there has been any reason for supposing that "Ubert & Schaefer will not be proprietors" of it after April next. This, since no secrecy has been placed upon us, is our justification for the statement we now make as to matters that in their nature are rarely of public interest. The gentleman who made the tender is Henry F. Ubert, and the gentleman to whom it was made was George F. Slosson. It was not a secret in professional circles that the room could be bought, but it was through another roomkeeper that Slosson came to know it for a certainty. As we have already said, the figures were not altogether to Slosson's liking, and towards the latter part of last week he leased anew the premises he has occupied for three years past, taking the whole building now, at an annual rental whose exact figures ($3,600) we gave in a prior issue, when speaking of Slosson's having decided to take out his tables. He has since come to the conclusion that he has tables enough, and is thinking of taking out one, since what he needs in Twenty-third street, as indicated within the past three weeks, is room for a larger bar.

SLOSSON AND SEXTON TO GO UP NORTH.

About fifteen years ago, George F. Slosson determined to start out from Ogdensburg, N. Y., and begin the battle of life single-handed. He applied to a relative, a gentleman who has been a State Senator, for a starting capital of twenty-five dollars as a loan. It was refused, with the admonition that the youngster should never apply to him for money so long as he persisted in making billiard-playing his profession. The twain have not met since, nor communicated in any way. After Slosson had beaten Vignaux, a journal in Lowville, N. Y., published that the American was born in that place. The relative who could not tolerate the idea of a member of his family becoming a billiard-player sat down at once and wrote to the Lowville paper a contradiction, adding that Slosson was born in the very house in which the writer of the contradiction is now living! Slosson regards this virtual recognition of a billiard-player as one of the revengeful freaks Nature plays upon mankind, especially relatives of the impulsive kind. Slosson has never been in Ogdensburg, where he passed the bulk of his boyhood, since 1867; but he proposes to visit it now, and William Sexton has consented to be taken along, chiefly as spending-money. The following letter from prominent citizens of Ogdensburg shows why and in what manner the visit is to be made:

OGDENSBURG, N. Y., March 15, 1882.

GEORGE F. SLOSSON—*Dear Sir:* During a recent visit of one of our townsmen to New York, you, in an interview with him, expressed a desire to visit Ogdensburg, the home of your early boyhood, and you very generously offered, in connection with such visit, to give a public exhibition of billiard-playing for the benefit of the Ogdensburg City Band. The undersigned committee take this opportunity of warmly thanking you for this evidence of your generosity, to ask that you will name a date in April when it will be convenient for you to be with us, and also to assure you, in the event of your coming, that we will use our best endeavors to make your sojourn a pleasant one, and the proposed entertainment a success in every respect.

Congratulating you heartily upon the great success that has attended you, and the many victories won—especially your late billiard achievement in Paris, in which you vanquished the celebrated French billiardist, justly entitling you to the championship of the world, an honor, Mr. Slosson, in which we, your old friends and acquaintances in this city, are deeply proud—we remain respectfully yours,

C. H. ARMSTRONG, E. F. LEE, JAMES W. PARKER.
W. ECKERT, E. B. PHILLIPS, GEORGE B. RALPH.

The date named will probably be about April 13, if it can be so arranged as to afford Sexton a wholesome respite of two or three days from his practice, thus giving him a new zest for work, instead of interfering with it. By that time, too, the S o on T imonial, now well under way, may be wholly out of the way. The first two subscriptions to it were received last week, and are one hundred dollars each. We learn from Philadelphia that John Creahan has already received one-half that amount as that city's professional tribute to a fellow-player, and that there is some expectation that twice that sum will be raised there. John D. O'Connor's generous offer of the receipts of the Columbia Room for one day and night, which action may be emulated by roomkeepers elsewhere, has been availed of, and the friends of Slosson have named Tuesday, March 28, as the day. The first professional to volunteer to take part in exhibitions at that room on that day has been Sexton.

CARTER vs. LAMBERT AT BALL-POOL.

These experts had a long tussle at Samuel F. Knight's room last week, as a preliminary to ushering in "St. Patrick's Day in the morning." Eugene does not profess to be great at ball-ball, and so Lambert, who almost confines himself to that style of billiards, gave him the fifteen-ball for a ten-dollar note. Lambert won, but Carter was enabled to get another chance, this time the trial being the best in three games, whereas the first ten dollars had been brashly risked on a single game. Carter was victor of the second bout, and also of the third, which was for doubled stakes; and so they kept doubling, and Carter kept winning, until it was proposed to make it one hundred and sixty dollars or nothing. Then the backer of Lambert began to pause, and he would not go the next time for more than fifty dollars a side. This contest was the best three in five, and Carter again triumphed. In fact, until they quit, Lambert won but once, and that was the first game. There was very heavy betting on the outside, and quite a number of persons were winners. Aside from what his backer captured, Carter himself caught two hundred and fifteen dollars. All the contests were best two in three, except the two we have mentioned as being otherwise. It was clearly Carter's night. Ordinarily, Lambert can come pretty near giving him the fifteen-ball, if he cannot quite succeed; but on this occasion Carter could seemingly have played him on even terms and won the bulk of the games.

POOL IN PHILADELPHIA.

PHILADELPHIA, March 17, 1882.

The match between Fred R. Lucas and Thos. Pollard, to have been played on the 28th of this month at the Assembly Buildings, for $100 a side, is off, although there are hopes of a new match to be made soon.......There will be another pool exhibition given here soon, under the management of Fred R. Lucas, in which all the best players in this city will participate. A gold medal will be given to the best player on this occasion, and also money prizes. Entries will be received until April 3. ......Fred Cooney and Fred R. Lucas play the best in twenty-one games of pool, for $25 a side, on the 23d of this month, at the pool-room at Broad and Washington avenue......C. Sheppardson, 1,136 Beach street, will soon hold a pool tournament.

J. B. G.

THE POOL-MATCH IN ST. LOUIS.

The News of that city thus describes the contest there on March 13. Another passage-at-arms is promised:

On Monday evening one of the most exciting pool contests that ever took place in the city came off at Monarch Hall between Henry Liest (Dutch Henry) and John Magner, the baseball player. The match was for $100, best eleven out of twenty-one. Long before the game began every possible position to see it was occupied, and as soon as play opened additional crowds came pouring in. The anxiety to witness the contest was so great that the outside sills of the immense windows were all filled with spectators at the imminent risk of their necks. Manager Donovan was frequently offered two dollars and three dollars for a seat, but there was none to be had. The contestants tied at two, four and eight games, and then Henry let himself out and won three straight games and the match. Magner and his friends don't feel exactly satisfied, and the probability is that another match will be gotten up.

POOL FOR $500 A SIDE—AN UNKNOWN.—A match has been arranged between Lambert and an unknown. It is for five hundred dollars a side, and it is to be played at Knight's room on March 31. One hundred dollars a side were put up as forfeit last week at the making of the match, and two hundred more a side are to be put up March 21, when the name of Lambert's prospective opponent is to be made known. When the forfeit was originally put up, it was stipulated that Knight should not be named, nor Wahlstrom, and that Frey and Bessunger should alike be regarded as out of the field. This has led to considerable speculation as to the identity of the unknown. The best informed regard him as likely to turn out to be one of two professionals better known in ordinary billiards than in pool.

GORMLEY & CO.'S HANDICAP.—Acceptances for Gormley, Dawson & Ulrick's All-United-States 135yds. handicap, to take place at Pastime Park, Philadelphia, April 10, will close April 3, to Frank Gormley, 1,035 Locust street; James Matley, 209 Race street; and James Dawson, 823 Callowhill street, Philadelphia. The acceptance-fee is one dollar. Gormley will officiate as referee, and Dawson is the handicapper and manager.

ATHLETIC.

ATHLETICS AT HARVARD.

The second of the Spring indoor meetings of the Harvard Athletic Association was held March 18 in the Hemenway Gymnasium at Cambridge, Mass., and was attended by over one thousand ladies and gentlemen. The competitions were highly interesting, and resulted as follows: Two-hand vaulting—W. Soren, '83, and H. M. Atchison, '84, each cleared 7ft. 1in., and the superior style of Soren gained him the award. Fencing—First bout: S. A. Ordway, L. S., beat W. A. Henry Jr., S. S., scoring seven points to three. Second bout: W. A. Underwood, '84, beat R. H. McDonald, '82, seven to four. Third bout: Underwood beat D. Leavitt, S. S., seven to five. Final bout: Ordway beat Leavitt, seven to four. Lightweight sparring—First bout: G. F. Spalding, '82, beat O. G. Smith, '83. Second bout: E. K. Butler Jr., '83, beat Joseph Dorr Jr., '85. Final bout: Spalding beat Butler. Standing high-jump—W. Soren, '83, first, 4ft. 5in.; Bachelder, '83, 4ft. 4in.; W. O. Edmonds, S. S., 4ft. 4in.; Morison, '83, 4ft. 4in.; Denniston, '83, 4ft. 4in. Soren subsequently cleared the bar at 4ft. 11½in. Club-swinging—C. L. Barnes, '83, first, defeating A. Hamlin, '84; Robert Lace, '82, and W. W. Kent, '82. Featherweight sparring—G. H. Heilbron, '83, beat O. J. Lowman, '84. Tug-of-war—Class of '82, A. F. McArthur, H. E. Smith, W. H. Manning and R. Delaney, beat Class of '83, T. C. Bachelder, W. H. Page, S. Mitchell and R. S. Codman, in 4m. 26s. The University crew also gave an exhibition of rowing on the hydraulic machines.

HAZAEL'S POSITION.

George D. Noremac, the plucky and promising young Scotchman, is the latest addition to the list of George Hazael's challengers, but like all others he will have to wait some time before getting into a race with the present champion, who, previously to his departure for England, signed the following:

NEW YORK CITY, March 10, 1882.

TO ALL WHOM IT MAY CONCERN: Be it known that I have intrusted to Mr. A. F. Smith of New York City the sole and exclusive management of all my pedestrian business from this date onward. He is hereby authorized for me and in my name to issue and accept challenges, arrange matches and sign articles, all of which I agree to ratify, and I will faithfully fulfill all engagements that Mr. Smith may make on my account as fully and effectually as if such engagements were made personally by me. G. HAZAEL.

Mr. Smith says that the champion will return from England during the month of June, until which time no match-making will be done by him.

THE NEW YORK ATHLETIC CLUB held their fourteenth annual meeting last week, and elected the following officers: President, D. H. Knowlton; vice-president, A. H. Curtis; secretary and treasurer, William Wood; captain, J. R. Curran; first lieutenant, J. W. Carter; second lieutenant, Otto Sarony Jr.; committee, W. B. Curtis, T. R. Keator, W. S. Wilson, R. H. Sayre, William C. Wilmer, B. C. Williams, W. M. Andrus, F. A. Buckman, and A. B. Wilson.

GEORGE HAZAEL did not sail for England on the Wyoming, from this port, March 14, but he was a passenger on the Indiana, which left Philadelphia on the following morning. Chas. Rowell will follow him in a few weeks, and is reported as saying that he will challenge the champion to a race, open to all, for a sweepstakes of $2,500 each, the contest to take place next Fall in either America or England.

DUNCAN C. ROSS informs us that he is now under engagement for three months to give instruction in fencing to the Kentucky State militia. As no one accepted his recent challenge, we have returned to him the money posted therewith.

AN EIGHT-HOUR CONTEST, go-as-you-please, took place in Eagle Hall, Concord, N. H., March 16, for prizes of $20, a silver fruit-stand, $5, and a medal, which were respectively won by White, with 42 miles 5 laps; Mike Gleason, 41 miles 23 laps; W. W. Wentworth, 41 miles 3 laps; and an unknown, 36 miles 7 laps.

THE BICYCLE CLUB of Essex county, Mass., will have a parade and trials of speed at Lawrence on Decoration-day.

WE HAVE LETTERS for Robert Vint, John Hughes and Frank Hart.

THE RING.

SULLIVAN vs. ENGLISH BOXERS.

The easy victory obtained by John L. Sullivan over the man who fought Joe Goss nearly an hour and a half created a big stir among the pugilistic fraternity across the Atlantic, and the accounts of the fight published there have been read with much interest by those connected with the milling business. Still more interest has been awakened by the announcement that the champion proposed to visit England expressly for the purpose of testing the prowess of British professionals there, and that there are a number who do not think it possible for Sullivan to vanquish them in four three-minute rounds, with gloves, may be inferred from the following cards, taken from *The Sporting Life*:

FROM "THE PRUSSIAN."

SIR: Sullivan, of America, having sent a challenge to the effect that he will knock any Englishman out of time in four rounds, under the Marquis of Queensberry's rules, and failing to do so he will forfeit £100 to his opponent, Sheriff, of Leicester (*alias* Prussian), will be glad to accommodate him, and hopes to have the first turn. Yours, etc. W. SHERIFF.

Dolphin Inn, Burley's lane, Leicester.

FROM IKE BAKER.

SIR: I saw that John Sullivan has polished off the champion bruiser in the land of Stars and Stripes in rather slow time (10min.), according to his calculation, and that the Americans are shipping him over to England to burnish up any rusty Briton in four rounds (Queensberry rules), and if he does not win in the four rounds he will present his opponent with £100. Now, Mr. Editor, I think it a very liberal offer, and wish Mr. "Electric" Sullivan a quick and safe passage. Though an old retired boxer (fifty years of age), I will accept the American champion's offer, providing Mr. Sullivan will deposit the £100 with *The Sporting Life*, and allow them to appoint the judge.

Lea Brook Grounds, Wednesbury. IKE BAKER.

Two or three parties in the States have also indulged in challenges to Sullivan, but as no one of them has staked one dollar in support of his loud-sounding proposition, it is plain that they have appeared in print solely in order to gratify their craving for notoriety, and we do not believe any of them has the remotest idea that he can cope with the champion, who should not pay any attention to any challenge that is not properly backed up with a money-deposit.

THE ST. PATRICK'S DAY entertainment given at Harry Hill's Theatre March 17 afforded good sport to those who attended, but the weather was so unaccountably pleasant, considering the occasion, that many of the patrons of such shows preferred to pass the day out of doors. The sparring portion of the affair was participated in by George Holden and Frank White (in which the science of the former was conspicuous), Jerry Murphy and Jimmy Kelly, Johnny Saunders and Mike Mullery, George Taylor and C. W. Hadley, Young English and Conners, and Haggerty and Williams. A feature was a club-swinging act by Miss Nellie Clark, who cleverly executed a variety of movements.

OWEN JUDGE of California is matched to fight an unknown. The fight will be in regular driving gloves, and the time and place will not be made public.

CHESS.

To Correspondents.

L. GOLDSMITH.—Do so, by all means.

G. T. ROBERTSON.—That is right.

C. F. STUBBS, St. John, N. B.—We forward your views with much pleasure. You gave the key to Problem 1,314 without knowing it. Thank you for calling attention to the discrepancy in Enigma 1,314. See below.

A CONTRIBUTOR just answered would like to play one or more games by correspondence with New York amateurs of fair ability. Address C. F. Stubbs, 195 Duke street, St. John, N. B.

ERRATUM.—We regret to discover an error in our masterly Enigma 1,314. The Black Bishop, described as at Q B 5, *should be on K B 5th.*

LANCASHIRE VS. YORKSHIRE.—This gigantic event seems to be in difficulties. Lancashire finds great, if not insuperable, difficulties in arraying one hundred champions in the lists; and, rather than go on with less, Yorkshire proposes an adjournment. This would be a very great disappointment; for it is even rumored that its great interest to English chess and himself personally was likely to make Mr. Blackburne forego the Vienna International, with its three glittering chief prizes.

STEINITZ VS. ZUKERTORT.—We are delighted to believe that, after all, this, which would be the great single-handed match, is still possible. *If* both masters will "let bygones be bygones" (and why not?) they may meet over the board with an intensely expectant world as spectators. Herr Steinitz has now come forward with a dignified challenge, omitting all allusions and impracticable *addenda*. Thus: 1. A stake of £200 a side; 2. Nine games up; 3. Fifteen moves an hour; 4. About ten games a month; 5. All other conditions same as in Blackburne-Zukertort match; 6. An adjournment over the Vienna Tournament; 7. Play to begin four weeks after acceptance of conditions. Herr Steinitz will abide by these conditions, or listen to any modification of them—except in the matter of clause 7, which he desires shall remain unaltered. There, we claim ample justification in alluding again to this subject, which we had considered virtually closed.

Solutions.

Of Enigma No. 1,312.—1..R to K Kt 6, etc.

Problem 1,312.—1..B to K Kt 6, etc.

Enigma 1,313.—1..B to K 5 (a splendid *coup!*) R × B; 2..K R to B 7 +, K to Kt 3! 3..Q R to B 6 +, K to R 4; 4..Kt to B 4 +; then × Q, and wins; if Black 1..K to Kt sq, 2..R to B 8 +, K to R 2; 3..R to R 8 +, and mates in three; if 1..K to R 2; 2..R to B 7 +, and wins off-hand. A beautiful end-game.

Problem 1,313.—1..Q +, R ×; 2..B × +; and the whole termination, though not difficult, is elegant.

Enigma 1,314.—See correction above.

Problem 1,314.—1..Kt to his 3, etc. A crux—that has tripped several.

Enigma No. 1,318.

"Favorite of Fortune"—A masterpiece. First Prize in *Leeds Mercury* Suimate Problem Tourney.

BY GEO. J. SLATER.

Q Kt 2, Q R 8, Q Kt 4, K B 6, K R sq, and 8, Q Kt, and 6, Q B 6, Q B 2, Q 4, Q 6, K 2.

at his 5, K Kt 7, Q Kt 2, Q 4, K 6.

White compels suimate in eight moves.

Problem No. 1,318.

BY A. TOWNSEND.

BLACK.

WHITE.

White compels suimate in nine moves.

Game No. 1,318.

Our readers will here find a specimen of Mr. Boden's solid and continued power in attack.

PHILIDOR'S KT'S GAME.

White, Mr. Boden	Black, Mr. Morphy.	White, Mr. Boden.	Black, Mr. Morphy.
1..P to K 4	P to K 4	22..K B to K 2	K Kt to R 5 +
2..K Kt-B 3	P-Q 3	23..K-his B 2	Q B-his 3(c)
3..P-Q 4	K P × P	24..Q Kt × B	Q × Q Kt
4..Q × Q 2d P	Q B-Q 2	25..Q × Q P	P-Q Kt 3
5..Q B-K 3!	Q Kt-B 3	26..Q × Q +	Q × Q
6..Q-her 2	K Kt-B 3	27..Kt-his 3(d)	K-his B 2
7..K B-Q 3	K B-K 2	28..Q R-Q 6	K-his 2
8..Q Kt-B 3	Castles	29..Q R-Q 2	K-his B 2(e)
9..Castles, K R	P-K R 3	30..P-K B 4	Kt P × P
10..P-K R 3	K Kt-R 2	31..Q B × P	K Kt-his 3
11..P-K Kt 4!	P-K R 4	32..Q B-R 6!	K R-his 2(f)
12..K Kt-R 2	R P × P	33..K-his 3(g)	Q R-R sq
13..R P × P	Q Kt-K 4	34..K Kt-B 5	K Kt-K 2
14..P-K B 3	P-K Kt 4	35..K Kt × Kt	K × K Kt
15..K-his Kt 2	P-Q B 4 (a)	36..P-K Kt 5	K-his 3(h)
16..K R-home	K-his Kt 2	37..K R-Q sq(i)	B P × P
17..K Kt-B sq	K R-home	38..Q R-Q 6 +	K-his B 2
18..Kt-his 3	P-K B 3	39..K B-R 5 +	K-his 2
19..Q Kt-Q 5	K Kt-B sq	40..Q B × P +	K-his B sq
20..K Kt-R 5 +	K-his B 2	41..K R-B sq +,	and Black resigns.
21..Q R-Q sq	K Kt-his 3(b)		

NOTES (*Chess Monthly*) CONDENSED.

(*a*) The chief cause of all Black's troubles; it leaves Q P helplessly weak, and permits an unmolested entry of White's Q Kt at Q 5.

(*b*) Shallow; Kt to K 3 would strengthen him.

(*c*) On the last move he might have defended Q P with Q to Kt sq; but if he make that move now he loses two pawns.

(*d*) Defending K P and preparing the advance of the badly-situated K B P, which Black should promptly prevent by 27..Q Kt to Kt 3, and proceed at the earliest opportunity with Q R to Q sq.

(*e*) Again he might adopt the course advocated in the previous note, and still have good prospects of escaping defeat.

(*f*) Ill-advised, and proves disastrous; Q R to Q sq was best.

(*g*) Quietly guarding the weak points of his game and finely preparing the meshes of the web.

(*h*) Into which Black unwittingly walks.

(*i*) A master-stroke, which forces the game with a few vigorous *coups*. In answer, 37..Kt to B 2 affords Black the means of a protracted battle; but even then White must win with care. We have not room for the elaborate variations.—ED. CLIP.]

CHECKERS.

To Correspondents.

T. M. REDD, Washington.—Your last under examination.

HARRY STEVENS, Little Rock.—Will be examined.

H. D. LYMAN, Washington.—Received.

K. PRICE, Fairhaven.—Thanks for your latest.

POSITION No. 97.—K. Price remarks regarding this position: "It is evident that one move before the position occurred, that, whichever it was, king or man *then* stood on 25. Had Black moved 15 to 18 (of course winning) Mr. D. would not have felt like sending the result."

PROF. SMITH has replied to Mr. Adair's recent letter.

C. F. BARKER, champion of America, is "swinging around the circle," and "making it lively for the boys."

MR. FREEMAN of Providence gave a sample of his skill recently at that place, with the following score: Won, 22; all opponents, 1; drawn, 9 games.

MR. LYMAN IN NEW YORK.—We received a call from the distinguished author of "Selected Problems" March 13. He will "swing around the circle"—or rather the *"squares"*—for a few days. He called at New Castle, Del., for a brief period, playing with Messrs. Janvier and Stroud with the following result: Lyman, 2; Stroud, 4; drawn, 4. Lyman, 2; Janvier, 3; drawn, 5. He will take in Albany, Utica and Syracuse.

Game No. 1, Vol. 30.

Played between our contributor J. Ashley and J. Wyllie.

AYRSHIRE LASSIE.

Black, J. Ashley.			White, J. Wyllie.			Black, J. Ashley.			White, J. Wyllie.		
1..11	to	15	24	to	20	19..32	to	27	19	to	15(e)
2..8		11	28		24	20..27		20	15		10
3..4		8	23		19	21..12		16	10		6
4..9		14(a)	22		17	22..2		9	13		6
5..15		18	17		13	23..16		19	6		2
6..5		9	26		23	24..5		9	17		13
7..1		5	32		28	25..9		14	2		6
8..14		17	21		14	26..14		17	6		10
9..10		17	23		14	27..17		21	10		14
10..9		18	26		21	28..20		16	14		18
11..6		10	21		14	29..22		26	30		23
12..10		17	29		25	30..19		26	13		9
13..17		22	25		21	31..26		31	18		23
14..11		16(b)	20		4	32..16		11	9		6
15..3		8	4		11	33..11		7	6		2
16..7		32	24		19(c)	34..7		10	28		24
17..18		23	21		17	35..21		25	24		19
18..23		27(d)	31		24	36..25		30	23		18

Drawn.

NOTES FOR STUDENTS, BY THE EDITOR.

(*a*) 9 to 13 is the standard move. See Janvier's Anderson.

(*b*) Instructive to the learner.

(*c*) With correct play the draw is already foreshadowed.

(*d*) The student will notice that this is sound.

(*e*) Mr. Wyllie sees that he cannot save both men, and properly plays 19 to 15.

Solution of Position No. 98, Vol. 29.

BY C. H. FREEMAN.

Black.			White.			Black.			White.
1..3	to	8	12	to	3	3..21	to	7	Black wins.
2..25		21	3		10				

Solution of Position No. 99, Vol. 29.

BY ELMER W. SPILLER.

Black.			White.			Black.			White.
1..23	to	27	31	to	24(1)	3..28	to	10	Black wins.
2..19		23	18	to	27				
					(1)				
1..			18		25	3..28		10	Black wins.
2..19		23	31		24				

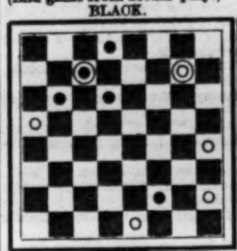
Position No. 1, Vol. 30.

(Dedicated to K. Price.)

BY HARRY STEVENS.

(End-game from actual play.)

BLACK.



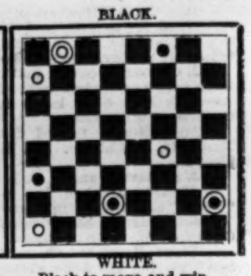
WHITE.

Black to move and win.

Position No. 2, Vol. 30.

BY J. ASHLEY.

BLACK.



WHITE.

Black to move and win.

THEATRICAL RECORD.

Movements, Business and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed, must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that, by a late change in the postal-laws, all letters, etc., in transit between the United States and Canadas *must be prepaid;* otherwise they are not forwarded.

LADIES' LIST.

Ames, Pauline
Adair, Ada
Archer, Mrs. Herbert
Adams, Lottie (of New Magdaline Co.)
Ashby, Mrs. J. W.
Andow, Edith
Baker, Mrs. P. F.
Bleiman, Arrah
Beirman, Miss K. A.
Boyd, Annie
Beaumont, Stella
Boyer, Lizzie (late of Philadelphia)
Bennett, Laura
Carroll, Verona
Cushman, Lottie
Clarke, May
Cline, Maggie (of Gem Thea., Bradford)
Cerito, Mlle. (danseuse)
Cawthorn, Mrs.
D'Arley Sisters
Derious, Lizzie
Davenport, Mrs. E. L. (of Mayo's Co.)
Dayne, Helen (of Gorman's C. C. Co.)
Dashway, Mrs. Charles
Elliston, Clara (of Haverly's Widow B. Co.)
Ellis, Kittie (of Smith's Op.-Ho., Grand Rapids)
Fay, Gussie (of Chanfrau's Co.)
Farrell, Minnie (p. o. mark, London, Eng.)
Freeth, Nina
Glenathorn, Kate
Girard, Anna (of Girard Sisters)
Grayson, Helen (of Two Orphans Co.)
Gildersleeve, Mrs. J. R.
Graham, Lillie or Leelie (telegram)
Hill, Marion
Howson, Emma (English post-mark) 4c
Herbert, Florence
Knight, Fannie?
Keenan, Annetta (late of St. Louis)
Kneass, Mrs. Nelson
Kitchner, Miss (of Vokes Family)
Kimble, Jennie (of Corinne Co.)
Lee, Minnie
Lorne, Aurora
Lamont, Madam (English post-mark)
Lee, Pauline
Lynn, Lotta
Merton or Menton, Jessie
Madigan, Aggie (of N. England Opera Co.)
Mitchell, Lottie
McClellan, Jennie (leading "biz")
Mortimer, Eugenie (late of Toledo)
McElreth, Mrs. Mate
Mendel, Mrs. Leonie
Merton, Jessie (late of Levantine's Co.)
Napier, Alice (gymnast)
Norton's Co., Manager Mabel
Phœnix, Lillie
Paddock, Mrs. Maggie Mitchell—
Parish, Miss (English post-mark)
Pierce, Nellie
Richmond, Hattie L.
Ross, Virginia (of Pathfinders Co.)
Robinson, Minnie
Rogers, Genevieve
Robinson, Susie (English post-mark)
Roze, Millie
Robeson, Erba
Richmond, Adah
Selbini, Mrs. J.
Stickney, Sallie
Schifferl, Miss L.
Swain, Carrie
Sinclair, Lottie (of Loftus' Co.)
Sargent, Lottie Belton
Thomas, Kittie
Till, Mrs. John (marionettes)
Vivian, Emilie (2)
Vivian Sisters
Vandenhoof, Kate (of Emmet's Co.)
Von Blurnen, Elsa
VanTassall, Cora
Vivian, Weevie
Waugh, Amelia
Wheatley, Mrs. Horace
Wallack, Mrs. Fannie
Ward, Isabel
Wesner, Minnie
Winnett, Mrs. Lottie
Wren, Martha (of Uncle Isaac Co.)
Ward, May

GENTLEMEN'S LIST.

Archer, Charles
Ainsley, John
Ashton, Floyd
Anderson, F. B.
Aldrich & Parsloe's Manager
Arthur, Joseph
Admiral Yale
Anthony & Ellis' Manager
Agent Uncle Isaac Combination
Adams, George H. & James R.
Alfredos, The
Ashley, J. B.
Avery, Frank
Ashby, Joseph (equestrian)
Ames, Emile
Atwood, J. B.
Arlington, William
Ashley, John W.
Allen, Joe
Burton, James H.
Barlow & Wilson
Browne, R. S.
Barry & Fay
Black, Harry
Broderick, R. W.
Batcheller & Doris
Bailey, Harry
Baretto, Theodore
Barnum, P. T.
Baker, C. (of Baker's N. O. Minst.)
Breyer, W. V.
Batchelder, W. (of Washington & B.)
Bishop, W. H.
Barton, W. B.
Baird, J. (minstrel-manager)
Burnell, G. (of Snellbaker's Co.)
Barlow & Wilson
Bell, Frank
Booth, Edwin
Banks, C. (of Snellbaker's Co.)
Byron's Manager, Oliver Doud
Blanchett, Charles
Burk, Major
Bethune, John G. (manager)
Byrne, John H. (musical-moke)
Bates, J. G. (leader)
Barnum & Co., General Advertising Agent of
Brooks, Dickson & Clapham
Brink, Edwin
Booker, G. A.
Barretto, T. (of Barretto & Orville)
Bailey, Harry
Bridges, Fred
Burgess, H. (of Buffalo Bill's Co.)
Baker, Lew
Bailey, Harry
Burgess, J. A. (advance-agent)
Clapham, H. J. (2)
Coon, George
Clapham, W. E.
Cony or Conly, Frank
Cody, Hon. W. F. (3)
Cooper, F. (of Dash Combination)
Clark, Burt
Cullen, Andrew
Collier, J. W.
Coburn, S. (of Clair Scott's Co.)
Crandall, H. (of Miner-Rooney Co.)
Coup, W. C.
Cameron, James (ring-master)
Chase, Charles W.
Cole, G. (of Cole's South. Circus)
Cooke, Charles E. (agent)
Cobb, Willis
Carver, T. D. or J. D.
Canby, A. H. 18c.
Collins, J. J. (manager)
Clark, W. (manager)
Clark, Ed & Alice
DuRell Brothers
Dixon, Ormiston
Diamond, Billy
Davis, C. L.
Drew, Joseph P.
Drew, James
Davene, W. M.
Dashway, Chas. (late of Orrin's Circus)
Davenport, F. (of Davenport Bros.)
DeCoursey, Harry (tattooed-man)
Debrau or Debran, Will
Dixon, H. (of New England Op. Co.)
Delehanty, T. P.
Donaldson, W. C.
Dalveses, The
Evans, Frank (of Galley-Slave Co.)
Elliott, L. (of Maude Oswald's Co.)
Emmett, J. K.
Enos, A. (care, Sol S. Russell)
Ellis, Gus (p. o. mark, London, Eng.)
Eunice, William
Fenton, John
Forber & Wife, Mons.
Fash, G. (of Lawton & Fash)
Fisher, S. (of Fisher Brothers)
Fortesque, George
Florences Manager, W. J.
Frohman Brothers (managers)
Forrester, W. (p. o. mark, Marlow, Eng.) 6c.
Fox, Joseph E.
Frew, Charles (late of "Eviction" Co.)
Ford, F. W. or J. W. (p. o. mark, London, Eng.)
Farranta, Signor
Forrest, — (care, Hunting, minstrel-manager)
Forepaugh, Adam
Gale, G. T.
Gibbs, Wally
Gilfort, Robert & William (2) 6c.
George, Frank
Graham, Leelie or Leslie (telegram)
Gardner, John W.
Gilson, George
Griste, Charles B.
Gleason, A. L.
Gilfoil, A. B.
Gallagher & West
Garnella, Robert & Dick
Green, James
Gorman, G. (of Haverly's Europ. Min.)
Gilmore, P. (of Gilmore's Band)
Grover, W. T.
Geiger, Albert
Green, Charles W.
Gilson & Welsh
Gotthold, E. M.
Gildersleeve, J. R.
Hill, George A.
"Herrmann's Pupil"
Harper, William
Hutchinson, James L.
Hilliard, M. M. (manager)
Herrmann, Professor
Howard, Joe (comedian)
Hogan, W. H.
Howard, J. B.
Hicks, C. B.
Horton, H. C.
Hooley, John
Hathaway, C. (of Anna Dickinson's Co.)
Harrington, W. C.
Hill, Barton
Herbert Brothers
Hall, Ocie
Hines & Blossom 9c.
Huzza, Robert
Howorth, John
Herne's H. of Oak Co., Manager
Haghan, John
Heath, T. (of McIntyre & Heath)
Hoey & Hardie's Manager
Heywood, William (agent)
Hacket, John (musician)
Hart, Frank
Havlin, John (manager)
Haley, W. (of Haley & Mullen)
Heyer, Charles (tuba-player
Haverly, Fred
Hotto, Harry
Hunting, —
Hoge, W. (of Sells' Circus)
Hague, Sam
Hamilton, —(of Coup's Circus)
Hill, George A. or George H.
Jepson, E. (of Deacon Crockett Co.)
Jesler, D. (of Johnston's Opera Co.)
Johnson, G. (of Johnson's Circus)
Jones, C. A.
Kelly & McDowell
Kelly & Ryan
Katsnoshin, Awata
Keeney, B. D.
Krutz, Charles (programmer)
Knight's Manager, George S.
Kates, G. (Clair Scott's Agent)
Kelly, J. (of Kelly & O'Brien)
LaCardo, Signor
Knowles, R. (of Ford & Knowles)
Keene, Thomas (tragedian)
LaClede, W. (of Wade & LaClede)
Lamont, Charles
Leese, J. L.
Levantine Brothers
Laible, George (of Healy's Minst.
Leo, B. Frank
Little, J. Z.
Lynch, M. (of Dolan & Lynch)
"Latest Sensation" (2)
Lavake, Will
LaPetre, Paus
Long, Pete J.
Lea, Harry G.
Lovell, H. (of Clair Scott's Co.)
Lorella, T. A.
Lindsey, G. (of Jay Rial's Co.)
Ligon, —(Cape of Good Hope post-mark)
Leopold, — (of Smith & Leopold)
Lewis, H. (of Anthony & Ellis' Co.)
Leonard, A. (of Col. Robinson's Co.)
Lynch, Mike
Leland, Matt
Leonzo, Vic (of Leonzo Bros.)
LePetrie, Paus & Lillie
Leonzo, Mons. (juggler)
Leavitt, M. B.
Leroy, W. H. (of St. Elmo Co.)
Mack, R. (of Cavanah & Mack)
Miller, Harry
Mooney, — (dealer in snakes)
Monroe, Frank (gymnast)
Madden, C. (of Hilliard's Circus)
McAuley, George W.
Maxwell, Barry
Markham, H. M.
Murtz, John
Maxwell, W. J.
Moncayo, Julian (manager)
Morris, Austin W. (agent)
Maxwell, G. H. (of Maxwell's Theatre Co.)
"Musical" (2)
McConnell, J. (of Dash Combin.)
Mendel, Harry
Moore, Charles (roller-skater)
McBride, J. (late of Newark, N. J.)
Mitchell, L. (of World Combin.)
Morosco, H. (care Hoey & Hardie)
Moore, D. (of W. gn 's Minstrels)
Mitchell, H. (of Grace Cortland's Co.)
Macready, J. W.
Melville, Charles
Mordaunt, Frank
McCord, Dave
Morris, G. W.
Mason & Titus
McGlasson, George
Mobley, H. L.
Mortimer, W. G.
Morrissey, Thomas
Mackley, A. J.
Nalod, Edwin (2)
Nathans, All
Norman, Harry
Nash, George F.
Norrsan, Harry (of Loftus' Co.)
Nelsoni — (juggler)
Niles & Evans
Nobles, Milton
Ott, George A.
Orrin Brothers
Osborne, George A.
O'Keeffe, J. P.
Ogden, J. E. (2)
Onzalo, — (of Ward's Circus)
Ott, George (musician)
Ordey, Karoly
Onofri, Fortune
Parker, R. J.
Pieri, F.
Pearl, C. C.
Powers, Jen & George
Phillips, Gus (Oofty Gooft)
Powers, Dan
Peak or Peck, — (museum "biz")
Pezold, Charles (leader)
Poole, George
Peasleys, The
Primrose, George H.
Pierce, Frank (care W. C. Coup) (2)
Pateman, R. (of E. Booth's Co.)

Primrose & West	Stuart, Joe (side-show "biz")	Tulloch, L. J.
Pilling, Frank (with a dramatic co.)	Sabine, C. (Stevens agent)	Thatcher, George
Phillips, H. (of Stevens' Uncle T. C. Co.)	Stanley, C. (of Amy Lee's Co.)	Terry, Miles
Pendy, John	Scott & Pattie Rosa, Robert	Taylor, Howard,
Parker, J. H. (banjoist)	Secora, Will	Titus, Frank
Queen, Burt	Stonebach & Lewis	Tissot, Jules
Rose, Harry	Sully, Dan	Vane, W. H.
Riley, John J.	Stone, Soloman (p. o. mark, London, Eng.)	Yoes, Val
Roberts, Nick	Sheridan, John F.	Victorelli, H.
Robinson, E. C.	St. Elmos, The	Wingfield, W. J. or D. J.
Rosaldo, William	Strakosch, Max	Walton or Fred Bacon, Fred
Ryan, J. (of Wolf & Ryan)	Stickney, Robert	Williams, James (of The Irish Four)
Rich, Sol	Sunlin Brothers	Woods, J. N. (Agent for Davis Gould & Co.)
Rankin, McKee	"Summer"	Waldon, Rich
Rogers, C. (of Rogers & McVickers)	Sperra, Harry	Wright, W. F.
Ross, James (trained dogs)	Stedwell, A. J. (manager)	Washburn, L. W. (2)
Redmond, C. (of Redmond & Blake)	Secretary N. Y. Lodge of Elks	Welby, J. (of N. O. Minstrel.)
Roche, J. (of Lotus' Co.)	Sullivan, Dan Morris	Wallace, Gus T.
Reynolds, Ira T.	Starne, Max (leader)	Ward, R. (of Abbott's Opera Co.)
Rankin's Manager, McKee	Smedley, W. H.	Woods & Regan "W."
Ross, C. (of Hilliard & Demott's Circus)	Shubman, John H.	"W. H. T."
Russell, John & Jennie	Sullivan, Mark	Woods, G. W. (bone-soloist)
Rice, Col. J. H. "R. E."	Stuttz, J. G.	Wade, Ed. C. (late of Sells Bros.' Circus.)
Reynolds, Fin (with La Cardo)	Swonsbourne, C.	Whitford, George W.
Ryan, J. (manager, N. O. Minstrels)	Scheffer, Charles	Wilson, James (museum "biz")
Roberts, — (clog-maker)	Sullivan, Joseph	Walker, Whimsical
Randall, Peter	Smith, Waldron, Cronin & Martin	Wade & McCarthy (2)
Richards, George	Shedman Brothers	Washburn, J. H.
Rooney, Pat	St. Elmo Switzer	Wilton, G. (of Emmet's Co.)
Russell Brothers	Stevens, W. H.	Wayne, Charles
	Standish, Walter 9c.	Williams, Bart
	Smedley, W. H.	Watkins, S. (of Oates' Opera Co.)
	Scott, George	
	Thompson, Frank (of Buffalo Bill's Co.)	
	Talbott, Harry (p. o. mark, London, Eng.)	

For letters received on Tuesday see another page.

ANSWERS TO CORRESPONDENTS.

☞ QUESTIONS THAT DO NOT REACH THIS OFFICE UNTIL TUESDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

J. H. B., Malden.—1. The answer to "A. N., Selma," was not in reference to a book of theatricals. 2. "The Theatrical Rambles of Mr. and Mrs. John Green" were published in THE CLIPPER, for which they were written. 3. This correspondent desires to get a copy of the following works: "Ireland's Records of the New York Stage," "Wemyss' Twenty-six Years of Managerial Life," "Stone's Recollections of the Stage," "Dunlap's History of the American Stage," and "Blake's History of the Providence, R. I., Stage." These may not be the exact titles of the works, but they are sufficiently near enough for the purpose. He is willing to pay a fair price for any one or all of them, and can be addressed as J. H. B., in care of THE CLIPPER office.

A. B., St. Paul.—1. Miss Minnie Palmer is not married, to the best of our belief. 2. Miss Palmer has been a star off and on for the past seven or eight years. 3. When you ask us for the name of the woman Levy the cornet-player married, we are impelled to ask: Which woman do you mean? If people would only state the exact nature of the disputes they say they have had, instead of asking questions, we should not have to ask any in turn. Probably you think this query about Levy is one very easily answered. Few questions about the domestic affairs of professional people are easy to answer, and seven out of ten of them that are asked should not be.

D. J. M., Circleville.—1. Our advice is for you to keep out of the show business, as you have never been in it. There are people lying in wait for men of capital who lack experience. Your fifteen thousand dollars would probably not last you seven and a half weeks. 2. We have no positive knowledge as to whether Miss Lina Loraine of the New England Opera Company is married or not, inasmuch as the domestic affairs of professionals are matters that we prefer not to treat of publicly.

FRENCHY, Washington.—1. "Our Boys" was not played in Fox's American Theatre, Philadelphia, at any time during October, 1876; but it was then playing at the Chestnut-street Theatre, that city. 2. The play has never been made a feature of in variety theatres. 3. Rollin Howard began an engagement at Fox's American Theatre, Philadelphia, on Oct. 16, 1876, in "Yeast Lynne," and played Mme. Whine therein all that week.

E. J. R., Boston.—1. There have been two troupes bearing the name of Victoria Loftus. One has latterly been in Australia, and the other was traveling in New England some months ago. 2. In this column we do not give routes ahead or state whereabouts of performers. Address your letters in care of THE CLIPPER Post-office whenever from our amusement pages you cannot in the course of a few weeks ascertain where a troupe is.

W. L. H., Waugh's Ranche.—1. Miss Louise Montague, who was Forepaugh's "Ten-thousand-dollar Beauty" last season, is the same one who for several years has been a prominent member of the variety profession. 2. She has been married. 3. Barnum has not yet announced his beauties, if indeed he has selected them. 4. We do not know the gentleman; and in this department we should not say aught against his character in any event.

OLD READER.—1. It is quite possible that both have been on the variety stage. We do not care to say whether they have or not, and one who has been an old reader of this paper ought certainly to know. 2. Miss Leonora Bradley has been married. 3. Miss Victoria Reynolds may be married. She informed us in April of last year that she contemplated marrying, but it is a lady's privilege to change her mind.

J. H., Springfield.—1. We do not furnish addresses. 2. The same appeal was made many months ago. Since then the name of the party has frequently appeared in our amusement pages, which are designed for the purpose of giving the whereabouts of performers from time to time. 3. The appeal is made elsewhere in this column, although properly such matters belong to our business columns.

W. E. M., Petersburg.—1. See answer to "J. H., Springfield." 2. We do not keep a record of copyrights. 3. We shall advertise that there is a letter for her in THE CLIPPER post-office, and she may send for it. 4. You might save time by addressing Benj. Woolf, dramatic author, Boston. He wrote "Bona," played by Genevieve Rogers.

J. E. A.—We cannot undertake to decide such a bet. It is a mere matter of individual opinion which is the better minstrel manager. It is not our practice to decide people's money away on points that can well be called in question, no matter which of two decisions is given.

H. F. B.—Cannot you come any nearer than that? There are about one hundred thousand people on the dramatic and variety stages. They are here to-day, and gone to-morrow, some of them never to be heard of again in the amusement professions. They have all sorts of names, and we cannot keep track of them.

INQUIRER, Albany.—1. Miss Eda Wesner was born in this country, we believe. 2. We have not her genealogy. 3. She never traveled with the Lydia Thompson Troupe, and we do not think that she has ever in this country appeared with any troupe of English blondes.

GEORGE A. ANNIBLE.—For the second time within two years we are desired to notify you that your address is needed by your mother, who, as we are informed, has not heard from you in several years, or since you traveled in support of Lotta. The lady is an invalid.

J. H. MCG., Chillicothe.—Assuredly. Frank Mayo has controlled a troupe at some time since 1867. He is controlling one now, and he owns it, so far as it is possible for anybody to own a dramatic combination.

GONE TO TEXAS.—1. See answers in regular columns devoted to correspondents. 2. If by a regular theatre you mean one that plays a dramatic stock-company, there is none in Dallas, Texas. Combinations are the rule now almost everywhere.

T. N. C., Colorado Springs.—Advertise for a position. State your qualifications. It might impress some manager were you to add that "your talent as a comedian is acknowledged to be the best in your State."

A. L. H., Rochester.—Mrs. E. L. Davenport kindly writes us that, "to the best of her remembrance, her dear husband played Enoch Arden in Albany." If the matter is of moment, let us know, and we shall pursue it to a fixed conclusion.

GEORGE CARY, Clog-dancer.—Patrick Doody, who can be addressed at 243 Ninth street, South Boston, Mass., writes us that the mother of this performer, from whom she has not heard since he left Boston, about four months ago, is in urgent need of his attention.

G. D., Boston.—1. No answers by mail. 2. We do not furnish the addresses either of professionals' families or of professionals themselves. Watch our amusement columns for the whereabouts of Den Thompson and write him.

ROVER.—1. Blondin walked across Niagara River in 1859 for the first time. 2. He has not retired from public life. 3. He is in Europe, and follows his profession whenever a fair opportunity presents. 4. As a rule, we wish to avoid giving the ages of professionals.

G. W. B., Boston.—We are not prepared to say whether it is positively known or not. This alone is certain—anybody who in some way has acquired some kind of information on the subject will never cease to avow that it is of the most positive and undoubted character.

W. B., Brooklyn.—It is our preference not to give the ages of professionals. We think that, had you stated the dispute, we would not have to give Joseph Proctor's age in order to settle it.

H. S.—We do not know the parties. If you know the theatre at which the benefit took place, you can call there and get the cast of the piece; or you can write, if you cannot call.

W. F. B., Waterbury.—1. You can get the book of the Happy Hours Co., 5 Beekman street, New York. 2. You can secure such performers through J. A. Brown's agency, 64 East Fourteenth street, this city.

PATRIOT OFFICE, Harrisburg.—1. Do not furnish addresses. 2. Mail him a letter in care of THE CLIPPER Office. We shall advertise that we hold it, and he is likely to send for it.

J. C.—If the matter is of any importance, you can ascertain, by calling at the box-office of the Fifth-avenue Theatre, if John McCullough ever appeared there in the first act of "The Gladiator" without a beard.

V. K. F., York.—1. No answers by mail. 2. "The Danites" was first played on Aug. 22, 1877. 3. McKee Rankin and his wife, Miss Kitty Blanchard, were in the cast at that time.

VENTRILOQUIST, Shamokin.—It is not within our recollection at the present moment that we have ever heard such a performance. It would be a rarity, even if not original.

J. S., Kansas.—1. You will find John J. Bogan's card in our business pages. 2. The other book you can get by addressing Mrs. Jean K. Buckley, 136 West Twelfth street, this city.

E. D. F., Washington.—We gratuitously advertise such letters, leaving it to those to whom they are addressed to send for them, unless they have requested us to forward them to a given place.

INEX, Panora.—Little Nell, "The California Diamond," is residing in this city at present. She is not on the stage.

G. B. H., Boston.—If you will read our amusement pages, you will find out where Barnum's Circus is at present.

H. S. W., Erie.—Miss Kitty Blanchard has impersonated Gabrielle in the burlesque-opera of "Evangeline."

DANICHEFFS.—The first production of the play of "The Danicheffs" in this city was on Feb. 5, 1877.

READER, Providence.—Miss Mary Anderson is not married, unless she has found a husband quite recently.

LITERARY TOM MURPHY, Brooklyn.—See the card of Ed. James, and address him as to those books.

L. W. JR., Nebraska City.—See routes every week in THE CLIPPER.

T. G. C.—See the card of John J. Bogan in our business columns.

W. C., Chicago.—Adelaide Neilson died in Paris, Aug. 15, 1880.

SUBSCRIBER, Philadelphia.—We do not furnish routes

C. B. L., Conord.—Sarah Bernhardt is not dead.

H. H. A., Providence.—Remittance received.

MAN'S FAITH.

WRITTEN AND COMPOSED FOR THE NEW YORK CLIPPER,

BY F. NICHOLLS CROUCH, *Author of "Kathleen Mavourneen," "Dermot Astore," etc.*

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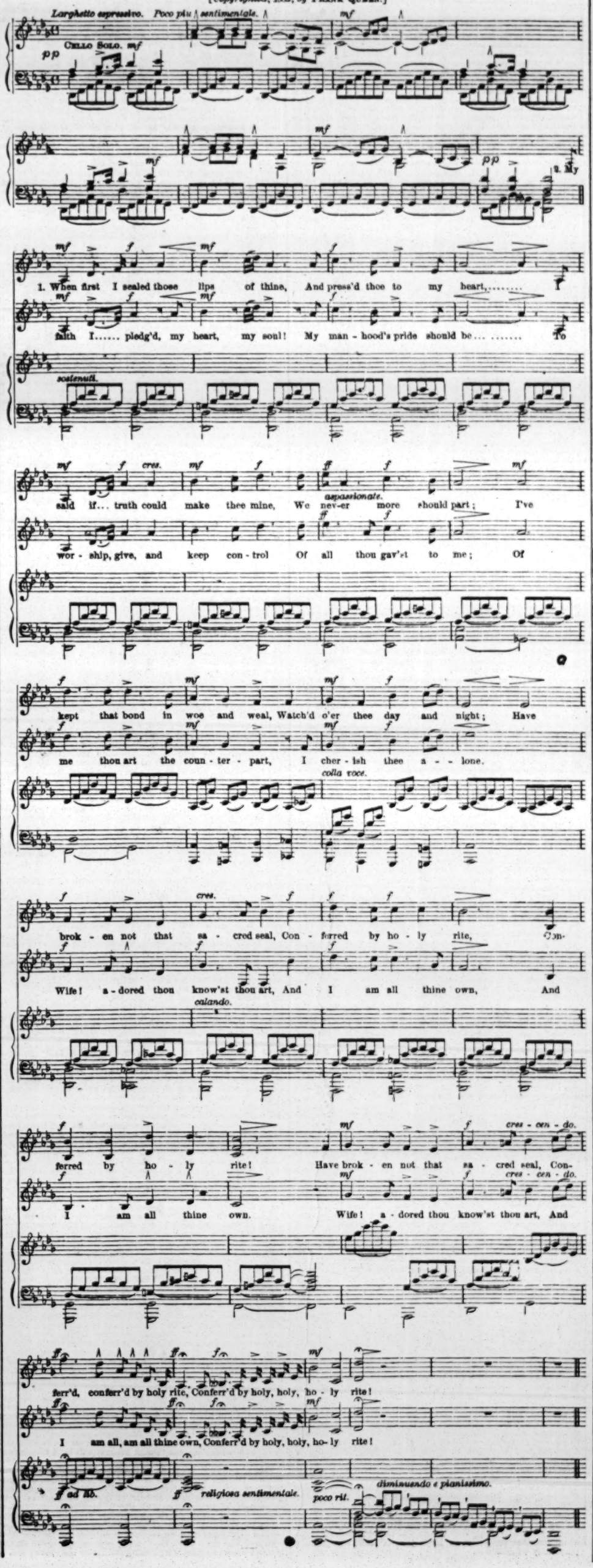
Larghetto espressivo. Poco più sentimentale.
Cello Solo. mf
pp
1. When first I sealed those lips of thine, And press'd thee to my heart,
faith I..... pledg'd, my heart, my soul! My man - hood's pride should be... To
sostenuto.
said if... truth could make thee mine, We nev-er more should part; I've
appassionato.
wor - ship, give, and keep con - trol Of all thou gav'st to me; Of
kept that bond in woe and weal, Watch'd o'er thee day and night; Have
me thou art the coun - ter - part, I cher - ish thee a - lone.
colla voce.
brok - en not that sa - cred seal, Con - ferred by ho - ly rite, Con-
Wife! a - dored thou know'st thou art, And I am all thine own, And
calando.
ferred by ho - ly rite! Have brok - en not that sa - cred seal, Con-
I am all thine own. Wife! a - dored thou know'st thou art, And
ferr'd, conferr'd by holy rite, Conferr'd by holy, holy, ho - ly rite!
I am all, am all thine own, Conferr'd by holy, holy, ho- ly rite!
ed 8va.
religioso sentimentale.
poco rit.
diminuendo e pianissimo.

INTRODUCTORY.

TUESDAY, March 21, '83.

"Here we are again!" (as the comical old circus-clown would remark) with all hands on deck ready for action, and with our staunch craft well provisioned for its thirtieth annual voyage. Everything is new about the fast-going craft "alow and aloft" [This seafaring language we had imparted to us while we were serving three years before the horse on the towpath of the Erie Canal, and we have *not* yet been made President of the United States; yet we do not complain, if towpath Presidents are to be shot down in their tracks.—ED.], and we have even gone so far as to put a new head on her. Just as age is said to improve good wine, so doth it improve THE CLIPPER, if such a thing were possible. [Jimmy, did you see that a plentiful supply of "quinine" is on board? "The little brown jugs are *full* of it. You'll find 'em on the gundeck, forninst the larboard watch."].....St. Patrick's Day came to pass on Friday last, but the Italian-opera companies did not benefit to a large extent by the same, although the theatres, especially the variety houses, were liberally patronized by the sons and daughters of old Erin. The man with the big telescope did well, and Bunnell's Museum caught 'em in like a fishing-line baited with real flies.....Are we to have no more cake walks? Is the Quaker City to have a monopoly of this sort of thing, or how is it? At a quiet cake walk in that quiet city last week, an emeute occurred, and two men who were *not* going for the cake assaulted two who were, and the assailants were given one and three years respectively. So that *their* cake was all dough. Should a cake walk take place here, will the party who gets the contract for making the cake give bonds not to use strong butter in compounding the same?.....For the musical festival, to take place in this city in May next, wouldn't it be well to secure the great Krupp gun in order to give emphasis to the affair and to tone down the brass instruments a trifle?.....When the man regained consciousness, and realized that his life had been spared him, in answer to interrogatories he said that when he went to the Academy of Music and asked if they admitted the profession, they inquired as to his status in the profession; and when he told them that he sang ballads at a free-and-easy, then they all fell upon him, hauled him over the floor, beat him with clubs, and then mercilessly *flung him out!* He said he should not have minded this so much if they had left him a pair of old pants to go home in.....They tried "The Curse of Cain" upon the law-abiding citizen of San Francisco recently, but it doesn't seem to have met with that undiluted success which had been looked for. Let's see—Cain killed Adam, didn't he? Or was it the other way? Evidently the good people of that place do not wish to encourage man-killing in any shape; and their religious teachings compel them to frown upon "The Curse of Cain," or any other curse. Coffy Gooft doesn't seem to fear the curse of cane.....Callender's Minstrels number sixty, and Haverly's old Forty troupe must look to their laurels.....We believe that a very effective comic opera might be made from that sad and tender ballad concerning Lord Lovel and Lady Nancy Bell, over whose untimely fate nations have mourned:

It grew and it grew to the church steeple top,
Till it could not grow any higher,
And out of her bosom there grew a red rose,
And out of his bosom a briar riar riar,

and so forth. This is very sweet, and Messrs. Gilbert and Sullivan ought to get up such a comic opera on the remains as would make New York howl.....If Cotton is king, then he ought to be in the king-row, for he's Ben Cotton all his life.....Just as popular as "Pinafore" Sullivan is in musical art so is John L. Sullivan in the manly art, and children are beginning to cry for him at our matinees. When John L. triumphed in Mississippi City he struck the keynote which ought to lead to fame and fortune.....A hard-working actor, beginning at the bottom of the ladder, and striving for promotion, on being asked if he was married, replied: "Yes, wedded to Ella-vation."

....."Our Jim," from his connection with this valuable paper, is often called upon to settle disputes between young men who are not so well informed as he is. Recently a controversy arose among a company of young fellows concerning the respective merits of W. Shakespeare and E. Harrigan. After being discussed in almost every way, and twisted in and out and sideways, like an eel, the question was submitted to Jimmy, who decided in favor of Harrigan, because, he said, "Shakespeare never writ but one nigger piece, while Harrigan has written hundreds. And why didn't Shakespeare write a 'Mulligan' series? He hadn't it in him, and he couldn't do it. E. H. lays over W. S. like a tramp under a bucket of beer."

.....Sardou has inflicted upon us another "Divorce" case, and the Abbey of New York is ventilating it at his Park Theatre. Brother Daly had previously made us pretty well acquainted with the laws of divorce as practiced in this country, especially in Indiana. Sardou, in his "Divorcons," gives a new turn to the subject, and when the lady in the case finds that she can get a divorce without trouble, she repents, and asks to go again in double harness. And just here we propose to invent some choice poetry about

SARDOU'S SARCASM—WITH SOME OF OUR OWN.

To morals have you bade adieu,
Sardou?
Or is it, then, alas, too true
That you
Possess no morals, as has been
Asserted by malicious men?
For you should know that this suggestion,
Thrown out as 'twere a thing of course,
Brings up a very serious question,
From which our thoughts we would divorce.
In France that sort of thing may do,
Sardou,
But here all married folks are true,
And few
Would take the chance you give a hom-o,
Though to it you should add a chromo.
In fact, Sardou, if you would do, sir,
You'll have to take a different view, sir;
You must treat divorce in a different manner,
Or your voice will die—save in Indiana!

* Homo is Latin. It is also French. The use of it, therefore, shows a knowledge of both languages; while the use of the rhyming word shows a knowledge of what is peculiarly American.

.....After the show had passed, and the attaches were taking their beer at mine inn, the subject of bill-posting came up, and one of the party remarked that out in his town they had one of the fastest posters that ever hung a sheet of show-paper. "What kin he do?" asked a bystander. "*Everything*," replied the other; "once, way out in Minneapolis, there came up a blizzard just as this yer paster was starting out. The stage from an outlying district was just a-coming in, and, while swinging corners, she met the blizzard fair and square in her teeth, and was completely turned on to her side like a sleeping beauty. In an instant Bill Peters—that was our bill-sticker's name—was upon that stage, and before you could say 'Old John Robinson,' he had her covered with circus picters and colored paper from stern-post to figurehead. That's the kind of a man Bill Peters is," and the speaker gazed upon the crowd to see what effect his remarks had made upon the listeners. "Yes," said a bystander, "that was quick work, and the man deserves a monument; but in our town ——" "What is your town?" "New York! and don't you forget it," proudly answered the person. "But, as I was a sayin', we have a member of the paste brigade who lays way over any paster I ever saw. On'y a few days afore I came away that same blizzard struck the metropolis and sent a man's hat a-rolling down the street like it was a hoop. Just then Pud Carson hove in sight with his paste and brush and paper. Before you could wink he intercepted that hat, and by the time the owner came up to it Pud Carson had it covered with some of the prettiest bills you ever saw—gutter-snipes and dodgers and things encircled the barrel of the hat, window-lithographs made the rim look like a premium grocery store, and a whole stand of colored circus-bills covered the roof of the hat. That's what *I* call fast work!" Not a sound was heard and, as the man ceased, there was a stillness in that assemblage that was truly painful, until the first speaker solemnly said: "I pass!" Then the crowd dispersed as if the show was all over.

.....This is one of the things we don't like to see: In Lillie Hall's burlesque troupe is Miss Sadie Hassan. Not another member is alluded to on the big bills, by name or otherwise; yet we find thereon in bold letters this single word: "Hassan-bad." Is this intended as a reflection on Sadie's performances?.....We are told that Grant and Conkling visited the Madison-square circus last week, and the baby elephant had no show while they were present. Arthur was left out in the cold, and "Me, too."....In view of the approach of the circus season, the education of the mule is attracting considerable attention. This quiet, uncompromising animal exerts a peaceful influence in circus circles.....We ought to remind you that the last rose of Summer and the last rose of shad go out about the same time....."Youth" does not seem likely to reach old age. One "Youth" has perished in Baltimore, a second has come to grief in Philadelphia, and another out West isn't feeling very well. If it wasn't for the setting-up it gets here our "Youth" would also go under.

.....Another Greek play—"Bull-a-Mor," and it's an even thing between that and Sophocles' "late" tragedy.....He was returning from rehearsal at Booth's when he fell, and an entire train passed over him. *Postscript.*—It was the train of a lady's dress.....New theatres around the "coast of Barbary" are not in such favor as it was expected they would be after all the fuss and feather of last season. Wallack's new theatre is somewhat of a disappointment, without saying anything about the failure of the proposed full-dress feature; the much-talked of new opera-house at Broadway and Thirty-ninth street, although

work continues on it, is not certain to pull through as an opera-house. Of it, we may say:

"If so soon that it is done for,
Wonder what it was begun for."

The designs for a proposed house at Broadway and Thirty-fifth street have been carefully laid away on ice, and the designers feel very sore over the matter. Altogether, new theatres are given the grand bounce, and speculators in such stock are putting their money in peanuts and popcorn. And the project of reviving the Grand Duke Theatre, on a site to be selected on Broadway near Thirtieth street, has been abandoned for want of the necessary funds. So we go—"new lamps for sale, or exchanged for old ones."

CITY SUMMARY.

CHARLES WRIGHT, "the hero of the Park-row fire," has been tendered a benefit by the American Humane Society at the rooms of the Nautical School, 92 Madison street, March 27. Tickets 50 cents. There being no expenses, the entire receipts are to be given the beneficiary.

WILLIS ROSS, business-manager of the Wm. Stafford Combination, is in town.

FRANK L. YERANCE arrived from Chicago, Ill., March 17. He will shortly put an "Uncle Tom" company on the road.

JAY GOULD last week acquired title to the leasehold property on which stand several dwellings he bought with the Grand Opera-house, and on which a part of the opera-house itself stands. He has paid $100,000 for his new acquisition, which includes the house wherein James Fisk Jr. lived when he was shot in the Grand Central Hotel by Stokes. It is stated that Gould has now paid $800,000 for all his real-estate purchases in connection with the opera-house.

AS FORMER LESSEES of the Metropolitan Casino, Henry E. Abbey and Edward Gilmore were last week sued in Marine Court for $493.61, for work alleged to have been done on that building by Patrick Haughey, a carpenter. The defendants admitted having owed him $243, said that they had paid him $200, and expressed their willingness to pay him the remainder. The amount above that claimed by Haughey was really for work done on the kitchen of the restaurant, the lessee of which was C. L. Kaufman. The jury on March 17 returned a verdict for the defendants.

AT TONY PASTOR'S FOURTEENTH-STREET THEATRE the programme presented March 20 afforded a pleasing diversity and met with the approval of the large audience then assembled. The bill was headed by "Fun at School," in which May Irwin was exceedingly droll as Sallie Smithers, the stupid scholar. The school-scene served as a medium for introducing May Irwin's clever comic songs, which elicited much laughter and applause; Tony Pastor's capital comic ditties kept the audience in high good humor; Mlle. Baretta's vocal and terpsichorean efforts were rewarded with approbation; Lillie Western's clever performance upon a variety of musical instruments came in as a pleasing change from the abundant supply of comicalities; E. C. Dunbar happily displayed his vocal ability in character-songs. The performance concluded with the first production of Fred Intropidi's new musical burlesque entitled "Billy Taylor, or the Lass who Loved a Sailor." It is a clever travestie of the original, whose plot it closely follows, while nearly all of the latter's sprightly music is retained. The cast is appended as a matter of record: Phœbe, Lillian Russell; Captain Barnacle of the police-boat, Jacques Kruger; William, the most virtuous and conscientious tailor in the business, Flora Irwin; Sir Wellington Lance, commander-in-chief of the armies, Frank Girard; Chris Lobster, the schoolmaster, Vincent Aubrin; Eliza, Barnacle's old flame, Jennie Christie; Belle, daughter of Sir Wellington, Flora M. Pike; Susanna, a poorhouse matron, Bessie Grey; the Charity Girls by Susie Russell, Alice Reeves, Beebe Vining, Jennie Grey, Clara Primrose, Eva Barrington, Lilly Johnson, Eva Donnell, Edna McDonald, Jennie Arlington, Julia Irving, Annie Wymann, Belle Huestis, Mary Barry; the sailors of the Thunderbomb by Bernard, Jerome, Daly, Atwood, Cooper, Hastie, Hall, McCarty, Wynne, Ridgeway, Williams, Jones, Buckley, Melville, Montjoy. Lillian Russell's fresh and tuneful voice told well in the part of Phœbe, and Jacques Kruger indulged in a very funny make-up and acted capitally the part of Barnacle. The interpretation of the other principal parts was excellent, and the choruses were efficient. The new burlesque proved to be a success, scarcely second to that of its predecessor, "Patience." Harry S. Sanderson has been tendered a complimentary matinee-benefit March 30, and the attractive entertainment then to be presented should insure for the beneficiary a very large attendance. Mr. Sanderson has rendered himself popular by his ever-courteous conduct to the frequenters of this theatre. A new operatic burlesque entitled "The Mascot," introducing all the music of the original, and with Lillian Russell and company in the cast, will be produced here April 10.

THE BOSTON COMIC-OPERA COMPANY, Manager John Stetson's newly-organized troupe, appeared at Booth's Theatre March 20 in "The Pirates of Penzance." The work was given in admirable form, showing some excellent people in the cast and a large and well-drilled chorus, handsomely dressed, and including a number of very pretty girls. Of the cast Gertrude Franklin, who has been heard here before in concerts, made the best mark vocally and won the heartiest applause. Her voice is a fresh soprano, well managed, and shows the effects of careful training. Her opening solo—"Poor Wandering One"—was very effectively sung and was thrice redemanded. If she was as clever in her acting we might welcome an exceptional artist for light opera; but it is there she falls short and gives the impression of being an amateur, although not an ungraceful one. She is petite in form, young and attractive in face, and with more dramatic experience should prove a most valuable addition to our list of leading ladies of the light-opera stage. Rosa Cooke did well as the piratical maid of all work, although the music is somewhat low for her voice—that is, to be effective. Hamilton distinguished himself by being very shaky in his lines, a failing of his on first nights; but as he always comes up to an excellent standard after a few performances we can forgive him this time. Brocolini, at times, sang well, but was not always up to this mark. His voice does not show to as good advantage as when he first sang in the "Pirates" in 1879, but he acted with considerable spirit, and certainly took much applause. McCollin makes a good Major-general. Laurent in one or two sentimental numbers managed to be quite effective, but generally he so forces and strains what is left of a tenor voice (that apparently was never of much account) that he becomes far from pleasant vocally in the greater part of his score. The three representatives of General Stanley's daughters were as pretty as pictures, and there was a piquancy and tastefulness about their appearance which were duplicated all through the girl chorus. Nash made an effective Lieutenant. The general impression of the opera was a most delightful one, for the company acted with so much vim and spirit that one could not help being pleased, especially when to this is added the handsome form in which it is put on the stage. The Boston Comic-opera Company has surely good enough material, and appears to be well enough managed to make it a popular and permanent troupe. The cast included: Richard, Sig. Brocolini; Samuel, J. E. Nash; Frederick, H. Laurent; Maj.-Gen. Stanley, A. W. F. McCollin; Edward, W. Hamilton; Mabel, Gertrude Franklin; Ruth, Rosa Cooke; Kate, Rose Dana; Edith, Fanny Hall; Isabel, Mollie Fuller. J. C. Mullaly is the musical-director, and has his forces well under control. The troupe give "Patience" Wednesday evening and "Trial by Jury" and "Pinafore" Saturday matinee and evening.

A CONSTANT SUCCESSION of novelties serves to attract a large attendance nightly at Harry Miner's Bowery Theatre. The list of fresh candidates for public favor on March 20 embraced Mattie Vickers and Chas. Rogers in their sketch called "The Debutante," Dolan and Lynch in Irish songs, dances and sayings, Gilson and Welsh in acrobatic songs-and-dances, Carrie Howard in serio-comic vocalism, Frank Livingston in feats of balancing and equilibrium, Kitty Sheppard in topical songs, and Frank I. Frayne as Si Slocum in the drama of that title, assisted by Annie Von Behrens and dramatic company.

PARKER'S AMERICAN THEATRE was liberally attended March 20, when an excellent programme was provided by the following new arrivals: Lester and Williams in comic duets, parodies and witticisms; John and Maggie Fielding in their latest character-creation called "Josh Z. Bock;" John and Lea Peasley in the Irish sketch "Sparking in the Park;" the Ramirez Family in a musical act; Pat Reilly in his Irish specialties and caricatures; Zittella in her character-changes; Thomas F. Sweeny in club-swinging, and Chas. L. Farwell as Claude Marcel in the concluding drama entitled "The Idiot of the Mountains."

A VERY FAIR SHARE of patronage is being extended to the National Theatre. The current company includes the Davene Family in their aerial act; Tommy and Annie Dayton in the comic-sketch called "Our New Postman;" Sailor West in his characteristic dances; Tommy Granger in his specialty, "Parole's Rider," and in Irish reels; the Sparks Brothers—John and Joseph—in Irish songs-and-dances, and Harry Le Clair and W. J. Russell in the protean drama "Just on Time."

CHARLES BACKUS was to have reappeared with the San Francisco Minstrels March 20, but was unable to do so. He plainly shows the effect of his struggle with pneumonia. He is at the Sturtevant House. The changes in the bill this week are the overture "Boccaccio," "The Little Flower You Gave Me," sung by H. W. Roe, "A Hundred Fathoms Deep" by H. W. Frillman, and a new ditty by Bob Slavin entitled "Over the Neighbor's Fence." "Patients," which has passed its one hundredth consecutive representation, continues a prominent and laughable feature. The week opened to fair business.

A HANDSOME SOUVENIR is to be presented to each patron of the Madison-square Theatre Friday night, March 24, when "Esmeralda" is to be played for the one hundred and fiftieth time. The attendance Monday night was good.

THE SECOND WEEK of "The World" in the Grand Opera-house opened in the presence of a crowded assemblage.

"DIVORCONS" was accorded its first presentation in English in this city at the Park Theatre on the night of March 14, the house having been closed on the prior night in order that the production should not be precipitate in consequence of the failure of Alice Dunning Lingard, who had been specially engaged for the leading female role, to reach here from San Francisco in time to take part in all the rehearsals that had been contemplated. "Divorcons" is not quite worthy of Victorien Sardou. It serves rather to illustrate how ready the public sometimes are to make believe discover merits in a work whose authorship they think they know fully, when really they have only a faint idea as to it. "Divorcons" was produced so long ago at the Palais Royal Theatre, Paris, that the nature of its authorship seems to have been forgotten, and the sole thing remembered in connection with it is the name of Victorien Sardou. For how much of this comedy—as it has been called, although it scarcely deserves to be so dignified—he is responsible it would be hard to say. It is a play of joint authorship, and the other dramatist is Emile De Najac; but his case is one of the "Oh, no, we never mention him"—in connection with the "Divorcons." Some of our critics, too, have been handling Miss Lingard as if she were a novice in the role of Cyprienne, and in doubt as to how to treat it. Others have scored C. B. Welles for a fancied novice-like doubt as to the handling of Adhemar. It is not likely that this assumed unfamiliarity with roles would have formed the basis of these criticisms if their writers had known that Miss Lingard began playing the part of Cyprienne at the Bush-street Theatre, San Francisco, on Feb. 20 last, and that C. B. Welles, at the Chestnut-street Theatre, Philadelphia, on Nov. 7 last, was the original representative of Adhemar in this country, although he had to withdraw from the piece on account of ill health before its month's run there was closed. In the appended cast at the Park are the names of two others who here play the same parts that were entrusted to them in the original American presentation at the Chestnut-street Theatre. These are Miss E. Andrews and Miss Clara Cole.

Cyprienne	Alice Dunning Lingard
Mme. De Valfontaine	Miss C. Cole
Mme. De Brione	Miss N. Mortimer
Mlle. De Lusignau	Miss Andrews
Josephine	Miss E. Long
M. Des Prunelles	F. Robinson
M. Adhemar De Gratignau	C. B. Welles
M. Clavignac	W. T. Harris
M. Bafourdin	H. Ayling
Commissioner of Police	L. Barrett
Joseph	M. Freeman
Bastien	G. Montserrat

"Divorcons" has twice been reviewed in the columns of this paper, and it is not necessary for us to dwell upon its incidents further than to say that in the English translation they follow the Palais Royal version closely, whatever alterations, in the interest of decency, may have been made in that portion of the language which is either downright indelicate or too plainly suggestive for American auditors. The toning-down has left the play one as to which it cannot consistently be charged that it is what is termed "blue" in professional parlance, but at the same time much of the sparkle has been taken out of it. In its present shape it is never much more than commonplace, at times it is dreary because of language that has no more point or brilliancy than it has indispensable pertinence, and even on the fourth night it was received with coldness, nothing but a speech of one line in the second act, and the byplay and bill-of-fare gags of the waiter in the final act, seeming to put life into the spectators. The most enjoyable thing in "Divorcons" now is the extravagant business done by the waiter, which probably was not a feature of "Divorcons" as seen in Paris. Altogether, as it stands now it is capable of pleasing the average playgoer, without delighting him or offending any. It cannot satisfy the ghosts who haunt the theatres. It is fairly well acted, upon the whole, but not strikingly so as to any character. Frederick Robinson could not be positively bad if he tried, and he is thoroughly at home now. Miss Lingard may be a disappointment to some, in lacking that fullness of animation that should characterize such an apology for a woman as Cyprienne; but she more than makes up for this by means of the ease, grace, and delicacy with which she goes through the abundant "business" of close relationship she has with Mr. Robinson in the role of her husband. She dresses exquisitely a part for which she is not well suited, because her intonation makes her a trifle too heavy for it. We have already adverted to the conspicuousness given the waiter by the grotesque movements of MAX Freeman, who secured for himself a recall or two in the last act, which because of his presence is the life of the piece. Miss Andrews also made a relishable character bit out of Mlle. De Lusignan, and Miss Nellie Mortimer's return to the stage of the Park Theatre afforded her a chance to pleasingly scatter her ringing laugh among the speeches of herself and others. C. B. Welles and his wife, Miss Eliza Long, also merit special mention respectively for their impersonations of "The Popinjay" and the soubrette Josephine, and a word is likewise due G. Montserrat for his promise of better things in the minor part of Bastien. The play has been mounted with richness tempered with taste. The scene that does duty for both the first and the second act, which take place in a room in Prunelles' house, is strikingly beautiful, and was much admired. The artist is Henry E. Hoyt. The other scene, used throughout the third act, is an apartment in a fashionable restaurant, and is by Thomas R. Weston. The play is attracting fine houses, as its mounting, if not its general acting, should command. It attracted large ones in both Philadelphia and San Francisco at the outset. Considerable of the magnet may, however, lie in two words misunderstood—"Divorcons" and Cyprienne. Whoever goes to see this piece thinking that it shows any cause for divorce, or that its title means anything but "let us get divorced," will be disappointed.

THE AMERICAN CRITERION, formerly the Aquarium, Broadway and Thirty-fifth street, is to be opened March 27. During the week matinees are to be given daily at 2.30. The house has been remodeled, new private-boxes, a new stage and freshly-painted scenery having been put in.

THE PARK THEATRE was fairly filled March 20 to see "Divorcons," which is reviewed in this issue.

ALONZO BLISS, who was well known to many professionals and theatre-goers by reason of his somewhat mysterious connection with Booth's Theatre during its management by Jarrett & Palmer, died suddenly at his residence, No. 2 Perry street, March 16, aged 52 years. He had been an inspector at the Custom-house for the past twelve years. His funeral took place 19 from the Church of the Holy Communion, corner of Twentieth street and Sixth avenue, and among those present were Custom-house officials, representatives of the Lincoln Union of the Ninth Assembly District, many politicians, theatrical managers and members of the theatrical profession.

THE BALCONY in front of Wallack's new theatre has been found so insecure that it has been nearly all taken down and is being rebuilt. A large joist was for several days placed in the centre of one of the main entrances to keep the large stones above from falling. This was a timely precaution, and suggested what a calamity might possibly have happened had the balcony fallen while the audience was leaving the theatre.

MUSICAL NOTES.—"Faust," with Ravelli and Mlle. Paolina Rossini in the leading roles, March 15; "Carmen" and Minnie Hauk 17; "Huguenots" matinee 18, with Rossini, Juch and Ravelli among the cast; and "Rigoletto" 20, with Ravelli, Rossini and Del Puente in the chief characters, comprised the bill during the past week at the Academy of Music.....Patti sang in "La Traviata" at the Germania Theatre March 16.....Mme. Julie De Rather assumed the role of Ruth in the "Pirates" at the Bijou 16, and Sallie Reber sings for the present in place of Miss Roosevelt.....The "Merry War" ("Der Lustige Krieg"), Strauss' latest opera, was given at the Thalia Theatre 15. The work appears to have scored a success from the tunefulness and sparkle of its music and the effectiveness of its presentation. It gives a chance for spectacular show.....The Seventh-regiment Band, under C. A. Cappa's direction, distinguished themselves at the promenade concert at the Regimental Armory 18. Sig. Liberati gave a cornet-solo, and with Mr. Lehman a duet.....Michael Banner, the boy violinist, was the attraction at Steinway Hall 18. The programme included Janet Edmonston, mezzo-soprano; Jacob Graff, tenor; C. Steinberg, pianist, and Max Liebling, accompanist.....The New York Quintet Club gave its last concert of the season at Steinway Hall 15.....The Standard Quartet Club—Messrs. Brandt, Schwarz, Matzka and Bergner—gave their fifth concert at Steck Hall 14. Ferd. Von Inten, pianist, was also in the bill.....Lillian Gesner, pianist, gave a concert at Steinway Hall 16, with the assistance of Mr. and Mrs. Carl Feininger, violinist and vocalist.....Mr. and Miss Morgan in their organ and harp performances were the attraction at Chickering Hall afternoon 16. Hattie Somers, soprano, sang.....The Press Club concert 14 at the Academy of Music was a success. The principal members of Mapleson's Opera Company took part; also Miss Markstein, Mr. Arbuckle, Harry Livingston, prestidigitateur; E. D. Davies, ventriloquist, and the Musical Four—Woods, Beasley and the Weston Brothers.

"CLAUDE DUVAL" is doing well at the Standard Theatre. On Monday night last, although the house was not full, it showed better business than "Patience" has drawn latterly on the opening nights of the week. "Claude" Monday, Tuesday, Wednesday, and "Patience" Thursday, Friday and Saturday still continues the programme, with matinees Wednesday and Saturday. Lithgow James now takes the Colonel in "Patience," in place of Hamilton, who has joined the Boston Comic-opera Company, and W. Gillow now sings the role of Magruder in "Duval." Janet Edmonston was away Saturday night, and Miss Hummel sang her part. Miss Burton again appeared as Patience during the past week.

M. B. CURTIS found a large audience waiting to welcome him and enjoy his natural delineation of the title-role in "Sam'l of Posen," when he on Monday evening, March 20, transferred his forces to Niblo's Garden, after a successful season at the smaller establishment on West Fourteenth street. The play was as well acted as before, and met with the approval of an audience composed in large part of those who had not previously witnessed it.

MISS ANNA DICKINSON on the night of March 20, and at Haverly's Fifth-avenue Theatre, for the first time made the metropolis her chosen field for a continuance of a series of dramatic experiments in breeches she had begun in Rochester two months before. The best that can be said in favor of these experiments is that thus far they have seemingly proved more profitable than did those histrionic ventures of the same ambitious little lady several years ago, when she appeared in garments that her dressmaker could well have fashioned for her without questioning the propriety of so doing. One of the largest audiences of the season at this theatre had come to see how she would treat Hamlet, apart from dressing him; but of the many hundreds who waited until the third act had been finished scarcely one-half remained to see Hamlet die. It is nothing more than naked justice to an intelligent, studious and ambitious woman to say that she made a promising beginning. But that was all. Her first speech was her best, and gradually all the promise vanished, giving way to the stern reality that Miss Dickinson is one more to be added to the twenty or so females who within the past half century have failed to present the Dane in a manner satisfactory to New York audiences. It is again but naked justice to Miss Dickinson to acknowledge that there has never been another era when the impersonation of Hamlet was fraught with so many difficulties as at present. Thirty years ago it made infinitely less difference whether the part was played by a female man or by a masculine woman. At one-half our theatres the bill was made up of one tragedy during four nights out of the six, on the fifth ("Benefit Friday") it differed in being made up of two tragedies, and on the sixth it was some such cross between a tragedy and a comedy as "Love," or "The Lady of Lyons," or "Ingomar" with "His Last Legs," the star appearing alike as the Barbarian and as O'Callaghan. Proportionately as audiences have had their tastes trained to the enjoyment of lighter dramatic food have companies become unfitted to support stars, whether male or female, in the peculiarly stately or stilted sort of work entailed by blank-verse. Were it not that it has become customary to teach the rising generation to regard Shakespeare with reverence, and were it not that it has become fashionable for Americans to seek to honor Booth for much the same reason that English-speaking peoples try to venerate Shakespeare, it is doubtful if one out of ten of our modern playgoers would sit out such a play as "Hamlet," even with Booth in the cast. It has always been a play to be read, rather than acted; and today, indeed, one might better sit and read it than see it performed by any company liable to be got together for that purpose. There are two old actors in the present cast—L. F. Rand and Mrs. Carrie Jamison. They have done commendable Shakespearian duty in their time, but "Divorce," "East Lynne," "Patience," and such successors to the heavinesses of the stage of thirty years ago have put them out of practice. As to the others supporting Miss Dickinson, they have not had much more Shakespearian training than she herself has had on the stage. A proper ambition is to be applauded; but it is questionable if that can be regarded as a proper ambition which seeks for the unattainable. Miss Dickinson should have learned in the forty years of her life, about twenty-five of which have been passed in a more or less public manner, that, save when a special combined mercantile and managerial effort has been put forth to create a "Hamlet craze," the play has always been more or less of a millstone about the necks of even the best male actors. Females have never been able to make any headway with it, possibly because no special efforts have been put forth to create a Booth or an Irving craze in their behalf. We have seen a number of female Hamlets in our time, but it seems to be only those of the present day—and those, too, who have had the least possible amount of stage experience, and the least stimulus in the way of examples—who are persistent. Mrs. Shaw, a trained tragedian, ventured upon Hamlet a number of times—out of town. She had not the temerity to give it to metropolitans more than once or twice, and then on some benefit night. Yet she was peculiarly suited to male characters, and never let go of Ion, Young Norval and Romeo, while branching off occasionally into Jack Sheppard. Mrs. John Drew, it strikes us, is another of the old-timers who experimented with Hamlet, and had the good sense to stop short. Mrs. Melinda Jones, also physically suited for masculine impersonation, played Romeo, Ion and Claude Melnotte almost as often as while a star she played any three female roles; but she had the discretion to leave the Prince of Denmark to the gentleman she had wedded, the late Count Joannes. Charlotte Cushman, with about sixteen years of dramatic experience to back her truly masculine appearance, once ventured upon Hamlet at John Brougham's Lyceum. She never repeated the experiment with New-Yorkers, and only a few times afterwards, and then by request in such cities as Philadelphia and Washington, did she don the inky cloak. She never relinquished her hold upon Romeo and Claude Melnotte, but she quit the Dane. Regarded from an artistic standpoint, she could look Hamlet better than she could either of the others, and could interpret it quite as well; but she had the practical sense to recognize that she could not carry the whole play along with her, which was what she had virtually to do, even with the sterling support so readily at her command in those days. The only one of the old-timers who insisted upon forcing Hamlet upon the metropolis was Miss Fanny Wallack, who toted him all round town, from the Chatham Theatre to the Astor-place Opera-house, and from Burton's Chambers-street Theatre to the Old Broadway; but as a consequence of the peculiarity of temperament that rendered her thus persistent she died early. It is not necessary to speak of the female Hamlets of the past fifteen years, who have been either very young or very English. It ought not to be necessary, either, to speak of Miss Dickinson's Hamlet, for she should not be playing that part. She is the second one of her name who has essayed a male role on the New York stage, but she has been incomparably less successful than her predecessor, because the latter, like Mme. Ponisi with Sir Edward Ardent in "The Morning Call," was content to amuse herself with parts like Sir Charles Coldstream, and let Hamlet alone. The present Miss Dickinson has now tried both genders, and has failed to indicate that she possesses any special fitness for a high place on the dramatic stage, whether in petticoats or in tights or trousers. It is to be said in her favor that she has expressive features, but it is against her that as yet she does not know how to use them with advantage to herself or always with relish to the spectator. The inherent intelligence and the scholarly taste that may make a woman an acceptable reader off the stage need not make her a good reader on it; and Miss Dickinson seems to be straining herself mentally in order to remember the lines of Hamlet, and to deliver them in a manner that shall at least satisfy herself and her immediate friends. Concentrating all her thoughts upon these two aims, she has little or none to bestow upon acting, and as a result her movements are restricted and her stage-business becomes monotonous. It must be an effort for her to keep track of the text, for upon no other theory—unless it be that of stage-fright, which should have passed away at least an hour and a half earlier—can we account for her having three times needed the prompter's aid in the famous soliloquy "To be, or not to be," which she should have known by heart long before she ever thought of playing Hamlet upon the professional stage. It was most unfortunate for her not only that she repeatedly broke down in the very speech best known to her hearers, but also that she lacked the presence of mind to abstain from repeating lines she had uttered prematurely, as, had it not been for this repetition, her defective memory would not have been made apparent even to the few unfamiliar with the time-honored soliloquy. Miss Dickinson's voice is flat, and the lack of solidity in it at the height to which she pitches it when she becomes chiefly noisy is as painful to her listeners as is her fashion of spreading out and rolling over and over the pronoun "I" and one or two other monosyllables. She seems, too, in straining after declamatory effects, to have broken her voice into a number of dialects. Sometimes her accent may be likened to Scotch or North-of-Ireland, and sometimes it may be compared to Yorkshire, but it is not often that in the mind of the listener it can be associated with anything pleasant when he has also to remember that, while Hamlet may have been either a Dane or a Hohenzollern, his lines were written to be uttered in straight English. She was merely tolerable until the third act, and in that her presence of mind seemed to wholly desert her. It was then not alone the text that suffered. In going to search behind the arras for the fruits of Hamlet's swordsmanship, she accidentally extinguished the candle; and it was this unlighted candle that she picked up later to light Hamlet to bed as the scene changed, although she could easily have lit it at the table whence she took it, or she need not have taken it had she chosen to go off elsewhere than through the arras behind which Polonius was supposed to be lying dank and dead in the dark. It was this contretemps that for the first time caused laughter to cease to smother itself, and that sealed the fate of "Hamlet" for that night at the Fifth-avenue Theatre. Of the support, it is not essential to notice—in addition to the representatives of King Claudius and Queen Gertrude, already spoken of as old professionals—more than the Player-queen of Miss Ella Robertson, the Ophelia of Miss Lillie Joyce, and the Ghost of Charles Overton, all of which were rendered acceptably. H. N. Wilson, who played Polonius, was not happy in his choice of make-up in this city, howsoever well it may have answered elsewhere. Miss Dickinson is to essay Claude Melnotte on Saturday afternoon, and meanwhile her "Sweet Prince" will hold the stage o' nights.

THE BOX-OFFICE RECEIPTS at the New Theatre Comique continue to furnish indubitable proof of the undiminished popularity of "Squatter Sovereignty." The attendance at every performance is very large, and the people on the stage are just as earnest in their successful efforts to produce an uninterrupted flow of mirth as they were when the piece was in its infancy. One of the Merritt Brothers was unable to appear several nights last week on account of illness; but he has now resumed his place in Paddy Duffy's cart as the leader of the quartet whose singing is a pleasing feature of the closing act.

BUNNELL'S MUSEUM still continues to attract large crowds of visitors. Constant changes, the addition of many novelties and oddities exhibited for the first time, have achieved for Mr. Bunnell deserved success. To-day he is recognized as a leading museum-manager, and his name is as familiar almost as that of his predecessor in the business. Mr. Bunnell seeks popular favor on the ground of giving a great show for little money. The present week he presented for the first time a tattooed lady, Irene Woodward, who may be considered a rival of the tattooed Greek. She is about nineteen years of age, pretty in face and perfect in form, and she has at once made a success. Her entire body from the neck down is a mass of artistic tattooing. Her history as furnished us is romantic: Living with her father and brother on the outskirts of civilization, the father, being in constant dread of his girl being stolen or straying away from him, began to tattoo her in order to identify her. In spite of the pain, the child was pleased with the pictures produced upon her fair skin, and the father occupied his idle hours for six years in the work which makes her to-day one of the greatest living curiosities. Seven giants now here form a marked contrast to two of the smallest people on earth. The Museum in Brooklyn still continues its success, and the Opera-house shows now traveling are likewise adding to Bunnell's treasury and fame.

AT DALY'S THEATRE "Odette" will probably be played only three weeks longer, as it is now the intention to produce "La Girouette" Easter Monday. There was a moderate attendance Monday night.

THE REPORT that the building of the new opera-house at Thirty-ninth street and Broadway is to be stopped and the scheme abandoned is rather premature as yet. Nothing will be positively known until the company have a meeting, which will occur March 29. The increased labor rates and the large increase in proposed contracts for the erection of the building over the original estimates have determined the directors to call a meeting to decide whether they shall add to the capital stock to cover the latest estimated outlay or dispose of the property. According to the original agreement, the opera-house when completed is to be free from debt.

THE MAY FESTIVAL ORCHESTRA will be made up as follows: 50 first violins, 50 second violins, 36 violas, 36 violoncellos, 40 double basses, 6 harps, 6 flutes, 2 piccolos, 6 oboes, 2 English horns, 6 clarionets, 2 basset horns, 2 bass clarionets, 6 bassoons, 2 contra bassoons, 8 horns, 8 saxhorns, 6 cornets, 4 trumpets, 1 bass trumpet, 6 tenor trombones, 2 bass trombones, 2 tabors, 4 kettle-drums, 2 bass drums, 2 small drums, 2 cymbals, 1 triangle. The choral forces include the Brooklyn Philharmonic Chorus, the New York Chorus Society, the Handel and Haydn Society of Boston, the Baltimore Oratorio Association, the Cecilian Society of Philadelphia, the Worcester County Musical Association, and the Reading Singing Society, which will number in the aggregate between three thousand and three thousand five hundred voices. The artists engaged are Mme. Amalia Materna, Mrs. E. Aline Osgood, Miss Annie Louise Cary, Miss Emily Winant, Mr. William Candidus, Mr. Theodore J. Toedt, Mr. Georg Henschel, Mr. M. W. Whitney, Mr. Franz Remmertz, Signor Campanini, Mlle. Rossini and Sig. Galassi.

HAVERLY'S NEW MASTODONS, now consolidated so that in endmen and middle-men alone there are performers enough to make up any ordinary minstrel troupe, so far as numbers are concerned, began an engagement at Haverly's Fourteenth-street Theatre on the night of March 20, when a full house greeted them. An enjoyable programme was carried out faithfully, with the single exception that the illness of one of the Dockstaders necessitated a change as to acts in the olio. In the first-part the arrangement is now for Ben Gilfoil, Tom Sadler, Lew Dockstader and John Crimmin to rattle the bones; for Dan Thompson, Robert Hooley, William King, and John, James and Geo. Gorman to thumb the tambourine; and for H. M. Morse and C. Dockstader to conduct the interlocutory discourses under F. M. Kayne as master of ceremonies. There is also a reserve-force composed of Billy Rice and Lew Spencer as Boneses, and Frank Cushman and Alf Lawton as Tambos. The features of the first-part were "Brothers, Will You Meet Me?" a plantation melody led by Ben Gilfoil; "The Yeoman's Wedding," sung by Alfred Holland; "Sally of the Ballet," assigned to Lew Dockstader; the duet "Life's Dream is O'er," by F. B. Malcolm and J. Garland; "Babies' Cramps," sung by Billy Rice; "Bells of Childhood," by E. H. Dexter; a military medley, sung by Frank Cushman; and a pleasing waltz song, "When the Birds Return," warbled by the soft-voiced George Harley, whose reward was a handsome stand of flowers, the one floral tribute of the night. In the olio, probably the most delightful feature was the song-and-dance sketch "Recitations," Frank Cushman and twenty-two others furnishing the fun. The aerial flight of Harry Robinson, upon the principle of Frank Bennett's antics in the sketch of "Kitchen Domestics," also took well with the audience. The other features were the Only Leon, Ben Gilfoil in songs-and-dances, the Champion Military Clog, the Echo Horn Sextet—Harry Robinson, G. Fager, R. Barbour, J. Timpson, J. Garland and T. Howard—and "Patience Wilde, or the Sisters of Oscar," the concluding burlesque, in which Leon impersonated the damsel who takes the sunflower, Billy Rice did Milady Jane, and Frank Cushman acted Reginald Thornburn, the other characters being taken by Alf Holland, James Walsh, John Rice and John and James Gorman.

AN AUDIENCE which almost filled Miner's Eighth-avenue Theatre enjoyed a complete change of programme on Monday evening, March 20, when the following artists contributed to their entertainment: George Homer and Miss Georgie Lingard in their amusing sketch "Our Pleasure Party," which served to display to advantage their abilities as vocalists and dancers; George Kaine, the clever Dutch and Hebrew impersonator; Fred J. Huber and Kitty Allyne in their black-and-white act entitled "Pleasant Dreams;" the Boissets in their difficult feats on the double horizontal-bar, etc., which evoked much applause; Williams and Pickert in wooden-shoe exercises; Charles Turner and John Phillips, burlesque specialty comedians, in "The Tramps," wherein they were very amusing; Fannie Beane and Charles Gilday, artistic performers, who never fail to furnish their full quota of enjoyment to an evening's entertainment, and who are established favorites here; John and James Russell in their diverting act, in which they appear in white and black; Ella Wesner, who in her unexcelled male-impersonations was as successful as ever; Miss Georgie Lingard in a selection of songs; the Four Shamrocks—Dave Conroy, John Daly, Matt Daly and Mickey Thompson—in their very laughable act "The Workingmen's Strike;" the Nonpareil Colored Troubadours in trio songs, duets and solos, which were well received; and Huber's farce called "Cremation."

THE COMLEY-BARTON OPERA COMPANY closed at the Fifth-avenue Theatre March 18, and are now on their way to San Francisco, Cal., where they open April 9. John Howson was too ill during the week to perform and H. A. Cripps was his substitute.

THE BARNUM-LONDON CIRCUS, which began a season in the Madison-square Garden March 13, has since done a very large business.

DRAMATIC.

JAMES OWEN O'CONOR, leading or juvenile business, whose address find in another column, is disengaged.

A SOUBRETTE and other people, also a pianist, are wanted for the Lester Dramatic Combination. See J. P. Lester's card.

THE "HAZEL KIRKE" Co., No. 2, played in Leavenworth, Kas., March 20, Ottawa 21, going to Lawrence 22, Newton 23, Wichita 24, Emporia 25, North Tokepa 27, Topeka 28, Atchison 29, Cameron, Mo., 30, Chillicothe 31, Maryville April 1.

EDWIN BOOTH played in Minneapolis, Minn., March 20, 21, 22; thence to St. Paul 23, 24, 25, Haverly's Theatre, Chicago, Ill., 27, for two weeks.

THE VILLA COMBINATION will shortly play "M'chette," by L. Q. Jeffries, at the author's home in Wooster, O. They are said to have been quite successful with this melodrama.

"LANDLORD AND TENANT" is the title of a new Irish drama by H. A. Lewis. It can be arranged for by addressing the author, as per card.

WM. STAFFORD and combination closed their season in Williamsport, Pa., March 11. Willis Ross has been re-engaged as business-manager for next season.

HERNE'S "HEARTS OF OAK" played in Erie, Pa., March 20, 21; thence to Jamestown, N. Y., 22, Hornellsville 23, Hamilton, Ont., 24, 25, London 27, 28, Toronto 29, 30, 31, April 1.

M. WHEELER'S DRAMATIC CO., an English troupe, recently from Cuba, are performing in Mexico, and were in the city of Puebla March 2.

DAISIE MARKOE, comedienne, who is now playing Topsy with C. H. Smith's "Uncle Tom's Cabin" Co., can be addressed as per advertisement by managers desiring a good attraction.

THE HOEY-HARDIE COMBINATION opened for the week in the Academy of Music, Buffalo, N. Y., March 20. Dan Thompson left 18.

MCKEE RANKIN'S COMPANY drew large audiences to see "'49" at Grand Opera-house, St. Louis, last week. The company go to Louisville this week. Annie Pixley commenced a week's engagement as Miss March 19, and will be followed by John McCullough 26.

FANNY DAVENPORT played in Lincoln, Neb., March 14, Omaha 15, Minneapolis, Minn., 20, 21, 22; thence to St. Paul 23, 24, 25, Stillwater 27, La Crosse, Wis., 28, Madison 29, Milwaukee 30, 31, April 1.

FREDERICK WARDE played in Lincoln, Neb., March 16, 17, 18; thence St. Joseph, Mo., 20, 21, Omaha 22, 23, Des Moines, Ia., 24, 25.

MILLETT'S OPERA-HOUSE, Austin, Texas, will be occupied by the State Legislature for a term of three months commencing April 6.

CHARLES L. DAVIS, as Alvin Joslin, played in Austin, Texas, March 10, 12, San Antonio 13, 14, Houston 15, 16, Galveston 17, 18, and opened in New Orleans 19 for one week.

"RANCH No. 10," the new play recently written for Harry Meredith by a well-known journalist of Philadelphia who desires to keep his identity concealed for the present, was played at Norristown Music Hall, Norristown, Pa., for the first time on any stage, March 17, to a moderate audience. The full cast was:

Al. McClelland of Stemmer's Ranch, } twin } ...Harry Meredith
Tom McClelland, from Colorado, } brothers }
Dr. Theophilus Robbins, politician and practitioner of medical science.......................Charles Stanley
Joseph Kebook, alias Portugee Joe, alias Red Bullet..........J. Ryan
Peter Particular Prose, Judge of the famous Cheyenne Criminal Court, A. D. 1871..............................Sid. Smith
Mr. Barney Holt, an old-school attorney, ready to fight in the court-room, etc.......................Willis H. Page
Rev. Arthur Barnes, a clergyman, who wears his pants in his boots...............................Leo Walcot
Miss Coriander Lucretia Smalley, mistress of Ranch No. 10................................Miss Marie Bates
Miss Annie Smalley, her niece, known as the Massachusetts Rose-tree..........................Miss Emma Vaders
Keely Barrett, a Parisian lady, from the Lakes of Killarney..................................Miss Esther Williams
Silver Bud, "from no one can tell where, sir."........Miss Carrie May

The plot of the piece turns upon the remarkable resemblance which exists between the twin brothers McClelland, one of whom is supposed to have shot an Indian girl who was last seen alive with him. The other brother is arrested by mistake, and from a feeling of self-sacrifice does not tell his captors of their error. Eventually he is tried and acquitted, and a villainous Portuguese, who is the real culprit, is executed for the crime. The self-sacrificing McClelland marries a girl whom his brother has betrayed and afterwards married when he was in a dying condition. The play is unquestionably a good one of its class, and made an immense success with the audience, the curtain being called up three times at the end of every act. In some respects, however, it lacks originality and strongly suggests other plays of a similar character. This is notably the case with the incident of McClelland's marrying, with a full previous knowledge of the circumstance, the girl his brother has betrayed, which very forcibly brings to mind the marriage of Joe Saunders and Mary in "My Partner." The piece was beautifully set and mounted, the scenery, which was all new, having been painted expressly for it. There was a fire-scene, which was undoubtedly one of the best ever seen on any stage. The acting, for the most part, was satisfactory. Mr. Meredith's rendition of the dual role of the twin brothers was the best thing he has ever done, which is saying a great deal. Charles Stanley raised the risibilities of the audience, as did also Sid Smith, while Willis H. Page acted with dignity as an old-school attorney. Emma Vaders gave a beautiful and natural portraiture of Annie Smalley, the betrayed damsel, while Marie Bates and Esther Williams caused much mirth by their humorous impersonation of their respective characters. Miss Carrie May as Silver Bud, the Indian girl, made her first appearance on any stage, and displayed considerable dramatic ability. The play was repeated at the same place afternoon and night of March 18, to fair attendance, and was witnessed on the latter occasion by a number of prominent managers, among whom was J. H. Haverly, who has some thought of covering this play's defenseless head with the shadow of his wing next season.

SAM F. NIXON, associate-manager of the Walnut-street Theatre, Philadelphia, says he will cross the wide ocean the coming Summer in search of novelties, rest and recreation.

ANNA DICKINSON will don her black tights at the Chestnut-street Opera-house, Philadelphia, April 3, for the first time in that city.

LAWRENCE BARRETT felt, on March 16, that he was in clover while being dined and wined by the Clover Club of Philadelphia.

SALSBURY'S TROUBADOURS are due in New Haven, Ct., March 27, Meriden 28, New Britain 29, Providence, R. I., 30, 31, April 1, Boston, Mass., 3, one week.

THE HARRISONS in "Photos" may be looked for in Manchester, N. H., March 27, Concord 28, Nashua 29, Lowell, Mass., 30, Waltham 31, Lawrence April 1, Fitchburg 3, Biddeford, Me., 4.

MITCHELL'S PLEASURE PARTY performed in North Adams, Mass., March 20, Pittsfield 21, and are due in Rutland, Vt., 22, Glens Falls, N. Y., 23, Saratoga 24, Schenectady 25.

WILLIE EDOUIN'S "SPARKS," who played in Lowell, Mass., March 20, Manchester, N. H., 21, are to be in Lynn, Mass., 22, Springfield 23, Worcester 24, New Haven, Ct., 25.

ALEXANDER CAUFMAN'S "LAZARE" COMBINATION exhibited in Troy, N. Y., March 20, 21, going to North Adams, Mass., 22, Springfield 23, New Britain, Ct., 27, New Haven 28, 29, New London 30.

"ALL THE RAGE" was played in New Haven, Ct., March 20, Meriden 21, and is to be in Bristol 22, Hartford 23, Springfield, Mass., 24, Pittsfield 25, North Adams 27, Greenfield 28, Northampton 29, Clinton 30, Norwich, Ct., April 1.

A BENEFIT for Harry Bascomb is being organized in Boston, Mass.

CHAMELEON-LIKE, the Eighth-street Theatre, Philadelphia, is again to change, this time from a variety theatre to a legitimate one. During the current week the house will be "closed for repairs." It will be reopened by its owner, John McDonough, with Wm. J. Thompson as manager, March 27, as a first-class theatre, playing stars and combinations. The attraction on above date will probably be Robert Frazer's Pantomime Company. McDonough, however, is very anxious to sell the property, which has proved a terrible white elephant to him, and he says that possibly the place may never be opened as a theatre again. He will make an effort to sell it at auction April 11. In view of the increasing disaster and ill-luck which has followed this theatre ever since its completion and opening last August, the superstitious will find confirmation of their idea that the breaking of a looking-glass brings bad luck to any house in which it occurs, from the fact that within two or three weeks after this theatre opened seven looking glasses were broken in the dressing-rooms, one after the other. They had been placed insecurely upon the walls, and the jarring due to pounding by the stage-carpenters caused them to fall and break.

JACK'S Philadelphia "Two Orphans" Combination, Edwin B. and Walter C. Jack, proprietors, played in Rockdale, Pa., March 17 and 18, the drama from which it derives its name. Attendance gratifying. Edwin B. Jack deserves praise for the thoroughly artistic manner in which he made a most remarkable double—that of Old Mother Frochard and the Chevalier De Vaudrey.

PHILADELPHIA LODGE No. 1, B. O. of Buffaloes, will give a carnival masked ball at Horticultural Hall, there, April 12.

JAY HUNT, late of the stock company of the Eighth-street Theatre, Philadelphia, has been engaged by Bartley Campbell to appear at Haverly's Fourteenth-street Theatre, New York, April 3, in Campbell's new play "The White Slave."

LIZZIE HAROLD, who is brightening the fireside of her parents' pleasant home in Philadelphia, says it is not true that she has been engaged for the Boston Museum next season. Her time is as yet unfilled.

IN THE CHESTNUT-STREET WINDOW of the smoking-room at the Chestnut-street Opera-house, Philadelphia, is a very handsome and remarkably correct crayon portrait of the late John E. McDonough.

MATTIE EARLE, a Philadelphia child of Thespis, whose young dramatic idea in 1877 was first taught how to shoot in an amateur association, known as the Mirror, has left Frank Mayo's Combination, and is now enjoying home life in the Quaker City.

WM. D. GEMMILL, who died of pneumonia Feb. 26, in San Francisco, was buried privately from his mother's residence, 1,325 Arch-street, Philadelphia, afternoon of March 15. Only the near relatives of the deceased were in attendance, save the pall-bearers, who were Wescott Bailey and Geo. Fred Keene, two of Mr. Gemmill's former partners in the management of the Chestnut-street Theatre, his other partner, J. Fred Scott, being absent in Kansas City, where he now resides; John L. Boardman and Joseph R. McCammon. The obsequies were conducted by Rev. Dr. De Witt, pastor of the Tenth Presbyterian Church, Tenth and Clinton streets, and in the family lot at Laurel Hill Cemetery the interment took place.

AT THE ACADEMY OF MUSIC, Cleveland, O., Julia A. Hunt opened in "Florinel" March 20. Both the star and Mr. Rosenfeld, the author of the piece, are former Clevelanders. Anthony & Ellis' "Uncle Tom" Company closed a very large week's business 18, Kate Partington, the Topsy, having made a decided hit by her songs and banjo-playing.

A NEW "DANITES" COMBINATION will soon be put on the road by George T. Ulmer, with George C. Boniface, Charles Chapelle and wife among the people.

MR. AND MRS. N. C. GOODWIN JR., at the Park Theatre, Boston, Mass., last week, played out their brief engagement in "The Member for Slocum" and "Hobbies" to large audiences. This week a Boston novelty is on the Park boards in the shape of "The Professor," played by the Madison-square Theatre Company. "The Lights o' London" is announced for its first Boston production next week.

CLEVELAND'S two greatest favorites are to be pitted against each other the week of March 27—Lotta at the Opera-house and Effie Ellsler in "Hazel Kirke" at the Academy of Music. Robson and Crane opened 20 at the Opera-house in "Our Bachelors," for three nights, and fill out the rest of the week with "Forbidden Fruit." Herne's "Hearts of Oak" closed a week of prosperous business 18. Route: Hornellsville, N. Y., 23, Hamilton, Ont., 24, 25, London, 27, 28, Toronto 29, 30, 31, April 1, Rochester, N. Y., 3, 4, 5, Syracuse 6, 7, 8.

"PIQUE" was only fairly acted at the Windsor Theatre, Boston, last week, and the audiences were moderate sized.

HARRIS' COMEDY CO. in "Mrs. Partington" played in Easthampton, Mass., March 20, Athol 21; thence to Leominster 22, Bellows Falls, Vt., 23, Claremont 24, Keene, N. H., 25, Albany, N. Y., 27, 28, 29.

MARY ANDERSON and combination, who played in Providence, R. I., March 16, 17, 18, Worcester, Mass., 20, are due in Burlington, Vt., 21, Montreal, P. Q., 22, 23, 24, 25, Detroit, Mich., 27, one week.

JOSEPH MCCALL, treasurer of the Chestnut-street Opera-house, Philadelphia, was obliged to rest from his labors last week, owing to a weakness of the eyes, caused, he thinks, by the electric-light recently introduced into the vestibule of the theatre directly in front of the box-office window.

FRANK FARRELL, advance-agent for John T. Raymond, has signed with Lawrence Barrett for next season.

WILLIE EDOUIN'S SPARKS played in "Dreams" at the Gaiety Theatre, Boston, Mass., last week, to a series of first-class houses, and concluded a successful engagement March 18, when the five hundredth performance of "Dreams" was given. Satin programmes were distributed. This week Carncross' Minstrels make their appearance in the Hub. The "Rooms for Rent" Combination opens April 3.

GUS WILLIAMS occupied the Providence, R. I., Opera-house March 20, 21, 22.

ERIC BAYLEY'S COMEDY COMPANY, under the management of Edward Taylor, played "The Colonel" to a fair-sized audience in Augusta, Ga., March 16, this being the first date filled since leaving the metropolis. They went to Charleston, S. C., 17, 18, Savannah, Ga., 20, 21, Atlanta 22, 23, Mobile, Ala., 24, 25, New Orleans 26, one week; idle during Passion-week; Memphis, April 10, 11, 12.

A NEW SENSATIONAL and romantic drama, "Jess James the Bandit King," by J. J. McCloskey, is offered as a strong melodrama, filled with startling and realistic effects. It introduces a dramatic and specialty company, two educated horses, and many taking features. Jas. H. Wallick is the business-director. Spies & Smart are now arranging dates. See card.

CHAS. E. HAMILTON'S COMBINATION played in Archbald, N. Y., March 17, 18, Carbondale 20, Binghamton 21; thence to Susquehanna 22, 23.

THE WALLACK TRIFOLOGUE played in Ellwood, Ind., March 17, 18, Knightstown 20, 21, and are due in Greenfield 22, 23, Franklin 24, 25, Columbus 27, 28, Edinburg 29, 30. James McNavin is the agent.

JOSEPH LEVY, recently agent of Rose Eytinge's "Felicia" Co., joined Lawrence Barrett the past week in Philadelphia, Pa.

THE GLOBE DRAMATIC Co. opened in Tecumseh, Neb., March 20, for a week; thence to Humboldt and Falls City, each one week.

SNELBAKER'S COMBINATION appeared at the Richmond (Va.) Theatre, March 13, 14, opening to a crowded house the first, and a slim one the second night. Route: Baltimore, Md., March 20, one week, Washington, D. C., 27, one week. Frank Mordaunt in "Old Shipmates" played 18. Attendance moderate. "The World" Combination, under the management of Brooks & Dickson, are heavily billed for March 20, 21, 22; after which to Wilmington, Del., 23, Trenton, N. J., 24, New Brunswick 25, Utica, N. Y., 27, 28, 29, Rome 30.

AT THE Royal Opera-house, Toronto, Ont., Crossen's "Celebrated Case" Combination closed March 15. Business fair. They will reopen 22, for four nights and two matinees.

BAKER AND FARRON in "Chris and Lena" will occupy the Detroit (Mich.) Opera-house for three nights, commencing March 23.......Edwin Booth completed the most brilliant engagement 15 ever played there by a dramatic star, appearing in "Richelieu" and "Hamlet," the receipts for the two performances being $4,695. Manager Shaw deserves credit for the measures he adopted to prevent "ticket speculating," not one of the gentry succeeding in procuring the pasteboards.

JARRETT & RICE'S "Fun on the Bristol" Combination was the attraction at Haverly's Brooklyn Theatre March 20. A large audience was present. The company goes to Boston, Mass., for one week, commencing 27. "The Black Crook" will be produced by the Kiralfy Brothers at Haverly's next week.

"A CELEBRATED CASE" was produced at the Brooklyn Park Theatre March 20. The cast was strong, and included James O'Neil, Lewis Morrison, Georgia Cayvan and Maud Granger. Business fair. The company will rest next week. On April 3 they open in New York City for two weeks, Philadelphia, Pa., 17, one week. Dion Boucicault will hold the boards at the Park next week.

J. Z. LITTLE in "Against the World" drew a large audience to the Grand Opera-house, Brooklyn, L. I., March 20. The drama was put upon the stage in good style.

AT THE NOVELTY THEATRE, Brooklyn, E. D., Mr. and Mrs. W. J. Florence opened March 20 in "The Mighty Dollar" to a large audience. They go to Boston, Mass., for week of 27. "The Passing Regiment" is to be produced at the Novelty Theatre 27.

J. K. EMMET writes to THE CLIPPER that it was his intention to have given a benefit for the Actors' Fund in New Orleans, La., but postponed it for a better location. He will give a benefit as soon as a suitable occasion will permit.

A STAGE-MANAGER is wanted for an amateur society. See A. S. Treloar's card.

DEDICATED.—Cain's New Opera-house, Bolivar, N. Y., was dedicated by "The Legion of Honor" Company March 20.

ZOE GAYTON has been playing Mazeppa at Sanger's Royal Amphitheatre, Norwich, Eng.

A LEADING-LADY is wanted for the Standard Comedy Company. Address L. W. Townley, care of this office. Mr. Townley would also like to hear from two good, reliable actors.

"DEEP WATER," the sensational drama in which the Winnetts have made a success, will be the attraction at Hyde & Behman's Theatre, Brooklyn, N. Y., March 27. A business-manager is wanted. See card.

CHAS. KONOLLMAN advertises that he has a new play entitled "Fritz's Troubles." He will play or sell the same.

STEVENS & COOKE'S ENGLISH-AUSTRALIAN CIRCUS, Royal Pantomime Troupe and Congress of Novelties is the title of the admirable show which was recently a strong attraction at the Howard Athenæum, Boston, Mass. It is arranged and adapted for presentation on a theatre-stage, and has many novel features to make it not only an attractive show but one that can do no injury to the house. The horses' hoofs are made elastic by means of padded rubber shoes, and the ring is laid with heavy matting. The features include a regular circus performance, an equestrian pantomime, specialty performers in their acts, trained animals, aerial feats, etc. The director of amusements is W. O. Dale Stevens, and Louis E. Cooke is the business-manager. A lengthy card elsewhere gives many interesting particulars. Time has already been filled up to Nov. 20.

KATE CLAXTON appeared at the Grand Opera-house, Columbus, O., March 17, 18, to large houses. J. H. Smith, stage-carpenter of this company, left for New York 18. Route: St. Louis, Mo., 20, Chicago, Ill., 27, one week each; Milwaukee, Wis., April 3, 4, 5, Grand Rapids 6.

MARK KLAW, the legal representative of the Mallory Bros. and ex-manager of the "Hazel Kirke" Company No. 1, and Miss Nellie Johnson of Chicago, formerly of Louisville, Ky., were married recently in Chicago.

HARRY MEREDITH has leased the Eighth-street Theatre, Philadelphia, for a brief period, for the purpose of producing there March 27 his new play, "Ranch No. 10."

ALF BURNETT is in Cincinnati, engaged in perfecting plans for next season with his piece "Our Club," and he wants three first-class musical people to assist him in putting it on the road. Further particulars are published in our advertising department.

A JUVENILE-LADY is wanted immediately for Williams' Dramatic Company; also, for the Summer in Colorado and for the season of 1882-3, ladies and gentlemen and musicians. See advertisement.

HARRY C. TODD, comedian, will be at liberty April 1. Address care of this office.

THE STERLING DRAMATIC COMPANY, W. B. Porter, manager, making two-night stands and playing "Rip Van Winkle" and "Old Cattaraugus," includes E. W. Harrison, Frank Egan, T. H. Lee, C. E. Monroe, S. T. McGee, Florence Western, Aggie Hampton and May Lewis. Business is reported to be good. Their route is South Sterling, Vt., March 22, 23, Jamaica 24, 25, East Townsend 26, 27. A good leading-lady is wanted for the troupe.

A MS. of "Widow Bedott" is wanted by Robert Buchanan, who advertises.

THE MINNIE WALLACE COMPANY closed a two-nights' season in Jacksonville, Fla., March 14, and as they were preparing to leave town several members of the troupe attached the baggage of the management for non-payment of salaries. May Roberts, W. J. Bullen and T. C. Patterson left the company there.

WILLIAMS' THEATRE COMPANY closed a week's engagement in Santa Fe, N. M., March 18, and opened in Albuquerque 20; thence to Socorro 27, one week each.

DION BOUCICAULT began an engagement at the Arch-street Theatre, Philadelphia, March 20, when he appeared in "Suil-a-Mor."

NOT A NEW PLAY.—Our Indianapolis, Ind., correspondent says that "Greenroom Fun," produced there recently by Salsbury's Troubadours, is simply a rewritten and elongated version of "The Faun of the Glen." It is now in three acts.

"HAZEL KIRKE" by the Madison-square Theatre Co. was the attraction at Heuck's Opera-house, Cincinnati, last week. The business done averaged very good. They closed 18. Sid. C. France opened 20.

AT ROBINSON'S OPERA-HOUSE, Cincinnati, the Hanlon Bros. in "Le Voyage en Suisse" closed a very successful two-weeks' engagement March 18. The Kiralfy Brothers opened 20 with "The Black Crook."

THE "ROOMS FOR RENT" COMPANY was to have opened at the Penn-avenue Theatre, Pittsburg, Pa., March 20, for one week. Miss Jeffreys-Lewis closed 18 to very fair business. The company separated at the end of the engagement. Miss Lewis, under Brooks & Dickson's management, plays "Felicia" for six weeks. Horace Lewis goes to Chicago, also John Germon and wife, while Wm. Elliott joins Geo. Holland's Company at Easton, Pa.

THE MADISON-SQUARE "HAZEL KIRKE" Co. opened at the Opera-house, Pittsburg, Pa., March 20, for one week. Robson and Crane closed 18, having succeeded in packing the house at every performance. Route: Cleveland 20, one week, St. Louis 27.

W. E. SHERIDAN, who is still in 'Frisco, Cal., has abandoned his proposed trip to Australia.

SCRIBE'S comedy, "A Glass of Water," was produced at McVicker's Theatre, Chicago, Ill., March 19, by the German company, with Carl Sontag as the star.

"LIFE FOR LIFE," with H. W. Eagan as the star, was presented at the National Theatre, Chicago, Ill., March 20. "Mrs. Joshua Whitcomb" was withdrawn 19.

MRS. A. VULTE died of pneumonia in Hohokus, N. J., March 19. She was the mother of the wife of Charles Jefferson, son of Joseph Jefferson.

AT THE GRAND OPERA-HOUSE, Indianapolis, Ind., Mlle. Rhea is billed for March 20, 21, Lotta 22, 23, "My Sweetheart" (return) 24, 25.

ANNA DICKINSON played "Hamlet" March 13 at English's Opera-house, Indianapolis, Ind., to a goodly attendance, followed by "Camille" 14, to moderate patronage. "Deacon Crankett" came 16, for four performances, drawing moderately. Hyde & Behman's "Muldoon's Blunders" is due 21, 22, 23; Liliputian Opera Company 24, 25.

"THE BANKER'S DAUGHTER" COMBINATION, under the management of Jas. W. Collier, commenced a week's engagement at the National Theatre, Washington, D. C., March 20, to a good house. They are to appear in Wilmington, Del., 27, Trenton, N. J., 28, New Haven, Ct., 29, Hartford 30, Waterbury 31.

THE MLLE. RHEA COMBINATION commences a week's engagement at Ford's Opera-house, Washington, D. C., March 27.

AT THE GRAND OPERA-HOUSE, Cincinnati, the Hoey & Hardie Combination presented "Diplomacy" and "A Child of the State" last week. Notwithstanding the excellence of their performance, the business done did not prove remunerative. They closed March 18, and were followed 20 by the "Deacon Crankett" Company.

LESTER WALLACK opened in the Leland Opera-house, Albany, N. Y., March 20, to a good-sized audience, in "My Awful Dad," which will be repeated Tuesday and Friday evenings, and the remaining nights of the week's engagement will be devoted to "Rosedale." Mrs. Leland, the manager of the theatre, was seen as Matilda Wedagain, and she deserves a compliment for the clever manner in which she handled that character. She looked extremely well, and exhibited some very tasteful costumes. Kate Bartlett made a charming Emma, while the other roles were filled by Oliver Wren, J. L. Burke, W. O. Ranous, G. W. Murray, A. H. Hastings, Harry Gwyarth, Mrs. Williams, and the Misses Elberts, Vaughan and Clements. In addition to those mentioned, J. Leslie Gossin, Mrs. Eberle and Mary Maddern will appear in "Rosedale." Genevieve Ward closed a light week 18. "Forget-me-not" failed to "catch on." A son of William Winter, billed as Percy Campbell, plays small business with Miss Ward's company.

"YOUTH" was produced at the Grand Opera-house, Chicago, Ill., March 20. Barney McAuley closed a fair engagement 19. He played in Racine, Wis., 20, Fond-du-lac 21, and is due in Oshkosh 22, Milwaukee 23, 24, 25, Minneapolis, Minn., 27, 28, 29, St. Paul 30, 31, April 1.

THE HANLONS were to have opened at McVicker's Theatre, Chicago, Ill., March 20, in "Le Voyage en Suisse." Lotta did an enormous business during the two weeks ending 18. She played in Lafayette, Ind., 20, Terre Haute 21, and is billed in Indianapolis 22, 23, Columbus, O., 24, Dayton 25, Cleveland 27, one week.

J. K. EMMET opened at Hooley's Theatre, Chicago, Ill., March 20, in "Fritz in Ireland." Mme. Janauschek closed a good week's business 19. She opened in Milwaukee, Wis., 20, for three nights, and is billed in Elgin, Ill., 23, Ottawa 24, Logansport, Ind., 25, Cincinnati, O., 27, for one week.

ALDRICH AND PARSLOE did a fine business at Haverly's Theatre, Chicago, Ill., during the week ending March 18. They played in Rockford, Ill., 20, Beloit, Wis., 21. Route from there: Madison 22, Milwaukee 23, 24, 25, La Crosse 27, St. Paul, Minn., 28, 29, Stillwater 30, Minneapolis 31, April 1.

"THE LEGION OF HONOR" Company played in Syracuse, N. Y., March 17, 18, to a very moderate business. They were to have opened a new theatre in Boliver, Pa., 20, 21; thence to Warsaw, N. Y., 22, Utica 23, Hornellsville 24, Elmira 25, Corning 27, Binghamton 28, Williamsport, Pa., 29, Johnstown 30, Harrisburg 31. H. E. Parmelee succeeded Henry B. Hopkins as advance-agent March 16.

"YOUTH" will soon be three weeks old at the Lyceum, Philadelphia, where it drew a moderate attendance March 20. It is still announced till further notice, though the business last week was not of such a character as to warrant this announcement.

FRANK MAYO in "Davy Crockett" is billed in Richmond, Ind., March 27, Indianapolis 28, 29, Crawfordsville 30, Lafayette 31, Terre Haute April 1, St. Louis, Mo., 3, for one week.

LAWRENCE BARRETT began his second week at Haverly's Theatre, Philadelphia, to fair attendance, March 20, when he appeared in "Yorick's Love," which will be repeated 23 and matinee 25. The business for the other performances of current week will be "Richelieu" 21, "Marble Heart" afternoon of 22, and "Man o' Airlie" night of same date, "Merchant of Venice" and "David Garrick" 24, and "Julius Cæsar" 25. "Pendragon" was taken off after the matinee March 18, and "Julius Cæsar" put up night of that date.

LILLIAN CLEVES appeared at Comstock's Opera-house, Columbus, O., March 16, in "The New Magdalen," to a fair house. Our correspondent says: "This company disbanded here, the reason being bad business and domestic difficulties between Miss Cleves and her husband, Richard Foote. It seems that for some time past there has been ill feeling between her and her husband and Mr. Hickey, who traveled with the company as manager, and his opinions were considered by her more valuable than those of her husband. Consequently, Mr. Foote was sometimes ignored; Mr. Hickey refused to turn over to Mr. Foote the proceeds, and the company all left for New York except Miss Cleves. Adams, Foote and Cantrell were left without money. Miss Cleves then telegraphed to New York for $100 and left."

JOSEPH T. FANNIN, stage-manager of Wood's Museum, Philadelphia, will benefit at that house March 24.

"MORNA DOON" was played at the Griswold Opera-house, Troy, N. Y., March 16, 17, by a company composed of professionals and amateurs, to good houses. Author Nierney has trimmed off some of the dialogue and business originally put on to please the Land League, under whose auspices it was first played at Rand's Opera-house, so that now it is more generally acceptable. Alex. Kaufman does "Life's Mistake" 20, Charlotte Thompson appears 21, 22, and Sol Smith Russell 24, 25.

MCKEE RANKIN and wife in "'49" opened at Macauley's Theatre, Louisville, Ky., March 20, for one week. Eugene Elrod, treasurer of this theatre, received a benefit that night. Haverly's "Strogoff" Company closed 17 after five nights and matinee of remunerative business. They left Friday night by a special train for New Orleans, where they opened 19 for two weeks; thence to Memphis, Tenn., April 3.

MCCULLOUGH was billed at Leubrie's Theatre, Memphis, Tenn., March 20, for one week. He goes to St. Louis 26, and Kansas City April 3, for one week each. Geo. H. Adams follows at Leubrie's 27, 28, 29, and the "Michael Strogoff" Company April 3, 4, 5.

TONY DENIER'S "Humpty Dumpty" Company did a large business at the Grand Opera-house, Syracuse, N. Y., March 16. They went to Oswego 20, Watertown 21, Ogdensburg 22, Malone 23, St. Albans 24, Burlington, Vt., 25, Rutland 27.

JARRETT & RICE'S version of "Uncle Tom's Cabin" was produced at the Arch-street Opera-house, Philadelphia, to moderate attendance, March 20, by a company under the management of C. W. Bolton, who has engaged the house for four weeks from above date, expecting to run "Uncle Tom" all that time. If it fails to draw, however, it will be taken off and another piece substituted for it.

FRANK MORDAUNT had a moderate assemblage at the Walnut-street Theatre, Philadelphia, March 20, when he appeared in "Old Shipmates," which was then produced for the first time in that city. It will be given till March 27, when the Madison-square Theatre Company in "The Professor" will begin. The "Fun on the Bristol" Combination closed a fair engagement March 18.

ROSSI, as Edmund Kean in the play of that name, proved a good card at the Chestnut-street Opera-house, Philadelphia, March 20. He seems to have added considerably to his stock of English since he was last seen in that city, and introduces all of that language that he can, a consideration for the comprehension of his auditors which never fails to win a hearty round of applause. "Edmund Kean" will fill the bill all the week if it draws. Rose Eytinge closed a moderate week's business March 18.

WOOD'S MUSEUM, Philadelphia, put up "Romance and Reality" as its off-matinee bill, and "Uncle Tom's Cabin" as its regular night and Wednesday and Saturday matinee bill for the week beginning March 20, on which date the attendance was moderate.

JOSEPH MURPHY performed in Portland, Me., March 20, 21; thence to Biddeford 22, Newburyport, Mass., 23, Lawrence 24, Marblehead 25, Brockton 27, Springfield 28, Westfield 29, Holyoke 30, Northampton 31, Greenfield April 1.

BUFFALO BILL AND COMPANY were in Portsmouth, N. H., March 20, Biddeford, Me., 21, and may be expected in Augusta 22, Lewiston 23, Portland 24, 25, Dover, N. H., 27.

"THE BLACK CROOK," by the Kiralfy Bros.' Combination, drew immense audiences to Pope's Theatre, St. Louis, last week. Kate Claxton and company commenced March 20 for one week. Katherine Schratt, the German actress, will commence a week's engagement 27. Wm. Rieckhoff's German Dramatic Company has engaged the Olympic for Sunday nights.

AT THE BOSTON (MASS.) THEATRE the audiences have been very large during the past week, and the engagement of the Ideal Opera Company was concluded in a most successful manner, the attractions presented being as detailed in the last issue of THE CLIPPER. This week, "The World" with all the Boston favorites in the cast.

A COMPANY is wanted for "Uncle Tom's Cabin" by Howard Clifton, who advertises. W. A. Mack and wife are requested to write.

SMITH, WALDRON, CRONIN AND MARTIN'S Big Four Combination did a fair business at People's Theatre, St. Louis, last week. Leavitt's All Star Specialty Company commenced a week's engagement March 19. Hyde & Behman's "Muldoon's Blunders" Combination follow 26.

THE CHANFRAUS opened in "Kit" March 20 at the Grand Opera-house, Detroit, Mich. The engagement is for three nights, the remaining three being taken by the Knights in "Baron Rudolph." Our correspondent says: "'Youth,' with the Boston Theatre Company in the cast, closed a fairly successful week's engagement 18 at this house. The scenic effects are elaborate, and never failed to arouse enthusiasm, but the members of the company were unsatisfactory in their respective parts, evidently not having played together before this week. Route: Chicago, Ill., 20, for three weeks."

NEARLY ALL of the Boston theatres having their available time filled, Anna Dickinson's appearance in the "Hub" is a matter of doubt.

J. H. COBBE says Genevieve Ward's new play, "The Spider's Web," has proved such a failure that all negotiations for its performance have been broken off. Miss Ward will therefore not appear this Spring at the Globe Theatre, Boston, Mass., as has been announced.

THE NINTH ANNIVERSARY of the opening of Park Opera-house, Erie, Pa., was celebrated March 17. Our correspondent says: "The theatre was tastefully decorated with national flags and colored bunting. The proscenium was particularly fine, evergreens, ensigns and flowers being artistically blended, and the dates 1873 and 1882 being formed of flowers. Haverly's New Mastodon Minstrels had been selected to give the entertainment, and when the curtain rose upon the finest set scene ever witnessed in this opera-house, the burst of applause that rent the air recalled to mind the demonstrative enthusiasm of a similar audience just nine years ago. The Park Opera-house has not paid its owners anything on their investment until during the past two years, when under the careful management of Mr. Sell it has proved profitable."

NETTIE ADAMS, whose death was recorded in our issue of March 11, was well known as an actress in the West, where she had played with the Goldens, the Western Theatre Co., and other troupes. Her real name was Henrietta Huston, and her home was in Newark, O. She made her last appearance on the stage in Fayette, Mo., Feb. 20, playing the title-character in "Hazel Kirke." She had been in failing health for some time past. Her funeral took place 27, from Hotel Howard, the Rev. Wm. Penn officiating, and the interment was in the City Cemetery. One of her brothers and a widowed sister, who had responded to a summons by telegraph, were present at the funeral.

RICE'S SURPRISE PARTY is to open in the Grand Opera-house, Cincinnati, O., March 27, for two weeks; thence to the Walnut-street Theatre, Philadelphia, Pa., April 10, for a week.

MANAGER S. K. COBURN has closed the season of the company supporting Miss Claire Scott, and has accepted the business-management of "The Danicheff" Combination. They open their season at Easton, Pa., April 17. Managers of first-class theatres desiring to arrange time can address as per card.

ADA GRAY'S COMBINATION is due in Waverley, N. Y., March 22, Williamsport, Pa., 23, Harrisburg 24, York 25, Reading 27, Lancaster 28.

THE GLOBE THEATRE, Boston, Mass., was filled during last week's performances of "The Two Orphans," and the piece was well received throughout. This week, Barlow, Wilson, Primrose & West's Minstrels. Mr. and Mrs. W. J. Florence appear at the Globe next week in "The Ticket-of-leave Man." "Claude Duval" will probably follow.

GEORGE RIDDLE, who is said to have been engaged for five years by a traveling manager, is to be sent by the latter to Europe for a year to study the French school of acting, after which he will do tragedy roles in this country.

"BUTTERFLY FEVER," as played at the Boston (Mass.) Museum, was witnessed last week by good-sized houses. Charles Barron's benefit occurred March 18, when "Richelieu" and "Seeing Warren" were presented to a great house, and the beneficiary was most cordially received. "The False Friend" was put on 20, and is booked for a run. Joseph Haworth benefits 25, when he will play Iago in "Othello." Mr. Haworth soon leaves the Museum company to join McCullough, and his departure will be regretted by hosts of Boston friends.

IN NEW ORLEANS, LA., J. K. Emmet closed his successful engagement March 11. Frank Mordaunt closed a week of poor business at the St. Charles 11. Geo. H. Adams' "Humpty Dumpty" and Smith & Mestayer's "Tourists" opened 12, and John McCullough 13. Conner, Brooks & Norton is now the style of the lessees of the Grand Opera-house, and not Brooks, Conner & Norton, as formerly.

HAVERLY'S "STRATEGISTS" closed a successful week's business in the Tabor Opera-house, Denver, Col., March 11, and left 12 for San Francisco, making but one stop—Virginia City—on the way. The Opera-house will be closed all the week ending 18, the management being desirous of finishing the main entrance. "The World" Combination opens 19, for one week.

SOL SMITH RUSSELL'S COMPANY played in Waltham, Mass., March 20, Keene, N. H., 21, and is due in Brattleboro, Vt., 22, North Adams, Mass., 23, Troy, N. Y., 24, 25, Pittsfield, Mass., 27, Pawtucket, R. I., 28, New Bedford, Mass., 29, Fall River 30 Newport, R. I., 31.

GEORGE A. FAIR'S COMPANY, supporting Harry Webber in "Nip and Tuck," is billed in Council Bluffs, Ia., March 22, Harlan 23, Avoca 24, Atlantic 25, Des Moines 27, Winterset 28, Indianola 29, Chariton 30.

EDWIN CLIFFORD'S COMPANY opened for one week, March 20, at Pence's Opera-house, Minneapolis, Minn.

THE VOKES FAMILY opened a season of three nights in the Academy of Music, Minneapolis, Minn., March 16, to large business.

KATHERINE ROGERS and her company played in Salamanca, N. Y., March 20, Bradford, Pa., 21, 22; thence to Olean, N. Y., 23, Jamestown 24, Oil City, Pa., 25, Newcastle 27, Youngstown, O., 28.

A STAR ATTRACTION is wanted for the Academy of Music, Chicago, Ill., on April 10. See Daniel Shelby's card.

N. C. GOODWIN and Eliza Weathersby opened to a large audience at the Holliday-street Theatre, Baltimore, Md., March 20 in "The Member for Slocum." The "All the Rage" Company did a good business the past week, and went to New Haven, Ct., 20.

JAY RIAL'S "Uncle Tom" Company are doing well at the Academy of Music, Baltimore, Md., where they opened March 20. Fraser's "Humpty Dumpty" closed a week of fair success 18.

FIRES.—The National Theatre in Algiers was destroyed by fire early on the morning of March 20. No loss of life, says a cablegram......The burned theatre in St. Petersburg had been condemned by a committee of inspection immediately after the burning of the Ring Theatre, Vienna.

THE "ONE HUNDRED WIVES" COMPANY opened at Ford's Opera-house, Baltimore, Md., March 20.

A MUSICAL DRAMA is for sale by "Author," who advertises.

MUSICAL.

JOHN WANAMAKER, a God-fearing clothier and dry goods merchant of Philadelphia, was tendered a complimentary concert by the Royal Handbell Ringers and Gleemen of London March 17. It took place at his store at Thirteenth and Market streets. There were about 7,000 people present, all by invitation, and the assemblage included all of the good man's employes. Dear Brother Wanamaker made a speech, and at the termination of the concert three rousing cheers were given in his honor.

THERE WAS a creditable audience at Carl Gaertner's usual Saturday matinee of classical chamber music at Association Hall, Philadelphia, March 18. The programme included Beethoven's quartet in G Major, Mozart's four-movement quintet in G Minor, and Haydn's quartet, "Got erhalte Franz den Kaiser," with variations, all for strings.

HAVERLY'S OPERA COMIQUE COMPANY will make its first appearance in Philadelphia March 27, at Haverly's Theatre. The opening bill will be "Patience."

JOSEPH T. ORMSBY, a well-known cornet-soloist of Philadelphia, met with a sad bereavement last week in the death of his wife, Catharine E. Ormsby, a most estimable non-professional lady. Her funeral took place March 16 from her husband's residence, 1,316 South Seventeenth street. A requiem mass was sung at the R. C. Church of St. Charles Borromeo, and the interment took place in New Cathedral Cemetery.

THE EMMA ABBOTT Grand-opera Company will appear at the Grand Opera-house, Toronto, Ont., March 23, 24, 25. Little Corinne and company closed 15, to large business, and the Boston Opera Company closed 18 to good business. They fill out this week in Hamilton, Ont., and vicinity.

MUSICAL NOTES IN BOSTON, MASS.—H. G. Tucker gives a concert at Chickering Hall March 22, Miss Grace F. Dalton assisting......The second of Arthur Foote's trio concerts is announced for 25 at Chickering Hall......At the Art Club rooms 22 an entertainment is to be given by Carlyle Petersilea, pianist, and Edward Fabian, elocutionist....Next season's scheme for the Boston Symphony concerts contemplates twenty-five Saturday evening performances, with two public rehearsals preceding each concert.

PATTI IN BOSTON.—The season of three operatic performances by Mme. Patti and company in Boston, Mass., at the Mechanics' Charitable Association building opened March 20 with "La Traviata." The rush for single seats and season tickets was great.

ALICE OATES did a fair business at the Academy of Music, Milwaukee, Wis., appearing in "The Mascot" March 15 matinee, "Girofle-Girofla" night, and "The Little Duke" 16. She sang in Janesville 20, Racine 21, and is due in Laporte, Ind., 22, South Bend 23.

Continued on page 16.

AN ACTOR'S WAIL.

WRITTEN FOR THE NEW YORK CLIPPER,
BY E. E. KIDDER.

When the curtain has descended
And everybody goes,
I wash off all my "make-up"
And fall into my clothes,
And haste around the corner
To find convivial joys
With a jolly little supper
And a jolly lot of "boys."

Perchance we have some music,
And swing along so well
That it's early in the morning
When I get to my hotel;
Then sleep seems so delightful
I think I'll have a feast,
So I tell them not to call me
'Till ten o'clock at least.

But ere the hour of seven
There's a screech and there's a roar—
The chambermaids are holding
A picnic on my floor:
Such a thumping and a bumping,
Such shrill, unearthly yells,
With dialects that really
Would "rattle" the Kernells!

"Say, Jimmy, fix that fire"—
"Take off your dirty paw"—
"Kate Murphy, your'e a liar,
I'll smack ye in the jaw"—
"Just look at Number Twenty,
He's out all night, I know"—
"Now, Patsey, quit your foolin',
Oh, murdher, let me go!"

Against such interruptions
What temper could be proof?
And now a dozen demons
Seem dancing on the roof,
And so, with execrations,
I start upon a run
Around my chilly chamber,
Prospecting for a gun!

AT MRS. WALSINGHAM'S.

Scene from "Youth," now being played through the country by the Boston Theatre Co.

ESTELLE DUPONT,
THE OLD MUSICIAN'S DAUGHTER.*

WRITTEN FOR THE NEW YORK CLIPPER,
BY THE LATE CHARLES E. PERINE—"C. E. NEWTON."

It was during the Fall and Winter of the year 1866 that I occupied apartments on Tremont street, Boston, hardly a stone's throw from the Common. My fellow-lodgers were several young men—clerks and book-keepers in the neighboring business-houses—two or three art students, an old Frenchman—Paul Dupont by name—and his daughter Estelle, whose rooms were on the floor above my own. The latter couple, like myself, were in the habit of taking morning walks, and I used to meet them almost daily strolling on the Common or through the public gardens adjacent. It was not long, therefore, before the interchange of ordinary civilities led to the establishment of an intimacy between us, which in the course of time developed into a sincere friendship. There was something in the manner of the old foreigner which from the first attracted me towards him. He was a musician by profession. During the day he copied and arranged music for different publishers, and at night he played the violin in the orchestra of the Boston Theatre. Occasionally he gave the public one of his own productions, for he was a composer of no little talent. Two years prior to the opening of my story I had published my first book, and at the time I made the acquaintance of Paul Dupont I was at work on a novel, of the success of which I entertained great hopes. It is possible that the similarity of our labors may have had much to do with the rapid maturity of our friendship. Be that as it may, I must acknowledge that some of the pleasantest moments I ever passed were those spent in the society of my old friend. He was a man who had seen much of the world. He had been a band-master in the French army, leader of the orchestra of the Porte St. Martin Theatre, Paris, had served five years as bugler in the British Navy, and been a member of the band at the Crystal Palace, London. He had come to this country as musical-director of a French opera troupe, but in New Orleans the company had disbanded, and, after experiencing many of the vicissitudes with which those who follow the musical or dramatic profession are certain sooner or later to become acquainted, he had drifted to Boston. How often I have sat with lighted pipe before the cheerful grate fire of his room while he recounted certain adventures or incidents connected with his past life, or played with wonderful skill some half-wild, half-melancholy theme upon the violin, of which he was so perfect a master! Estelle Dupont, the old musician's daughter, was a slender child of thirteen, with wavy chestnut hair and dark, thoughtful eyes—in fact, a pretty girl who bade fair to develop into a still prettier woman. That she fairly worshiped her father was plain to be seen. I doubt whether a thought ever crossed her mind with which he was not in some way connected, and that his heart and soul were wrapped up in her welfare was made apparent in a hundred various ways. There was one chapter in the life of Paul Dupont to which neither he nor his daughter ever referred. It was that relating to his married life. I had known them several months, yet I could not recall a single instance of the old man speaking of his wife, or of Estelle mentioning her mother's name. At first this mysterious reticence perplexed me, but I at length arrived at the conclusion that the subject was an unpleasant or a painful one, and that its avoidance by both father and daughter was a matter of mutual understanding, and so I dismissed it from my mind.

It was an exceedingly stormy night in December. I was sitting before the fire in my room. I had been reading; but, my eyes becoming heavy, I had thrown myself back in my easy-chair, and gradually fallen into a sound slumber, from which I was aroused by a sudden and furious ringing at the door-bell, which was followed a moment later by the sound of several people ascending the stairs with a steady measured tread. I started up and glanced at the clock on the mantel. It was a quarter of 12. The footsteps came nearer. I opened the door and peered out into the passageway. At the head of the stairs I saw my landlady, Mrs. Joselyn—her features pale as death—looking back at four men, who were slowly ascending with an inanimate human form in their arms. For an instant my heart stood still, and my limbs trembled beneath me. There was no mistaking the wavy, silvery hair, falling away from that high, broad forehead—where an ugly wound was visible—nor those sensitive lips, compressed and colorless now. In their unconscious burden I recognized my friend the old musician, and at once I realized that some serious accident had befallen him. Throwing my door open wide, I hastened forward and exclaimed:

"Take him into my room—not to his own, for his child's sake! The shock will be more than she can bear."

They complied with my request, and laid him down upon the lounge.

"What has happened?" I inquired.

"He slipped at a crossing near the theatre," replied one of the men, "and a carriage, which at that moment came dashing along, ran over him. But hadn't I better go for a doctor, sir? For, if I'm not mistaken, he's seriously hurt."

"Yes, by all means, summon a physician," I answered, and as the man hastened away I turned to Mrs. Joselyn and said:

"Go to Estelle. Make some excuse for her father's absence. Tell her—tell her anything but the truth, and by all means keep her out of this room to-night."

"I understand," she replied, and quietly withdrew. The physician, who soon arrived, made a careful examination of the unfortunate man.

"Well, doctor?" I asked when he had finished.

"There is no hope," he replied. "His injuries are fatal. His death is only a matter of a few hours. He may or may not recover consciousness. That he will, I very much doubt. If he has any friends or relatives, I would suggest your sending for them at once."

I thought of the poor child upstairs, as yet ignorant of the great calamity which had befallen her, and a dull, heavy pain shot through my heart. How could I ever break the sad news to her?

"She shall remain ignorant of what has happened to-night—to-morrow she will be better able to bear the shock," I said to myself.

The physician, with my assistance, removed the unfortunate musician's clothing, and together we bore him from the lounge to the bed at the opposite side of the room. Thoughout the night he remained unconscious, breathing heavily, and occasionally giving utterance to a half-surpressed groan; with the approach of daylight he became somewhat restless, but displayed no intelligence of his surroundings. It was not until the noise in the street below announced to me that the day was fairly commenced that I ascended to the floor above for the purpose of apprising poor little Estelle of her father's hopeless condition. She opened the door in response to my knock. Her face was pale, and wore an expression of deep anxiety.

"Mrs. Joselyn has just told me," she exclaimed, resting her hand upon my arm, and looking up anxiously into my face, "that my poor father has met with an accident—a slight accident, she says; but if it is nothing serious why was he not brought here, or what is the reason I was not told of it immediately, and permitted to go to him?"

"Your father *has* met with an accident," I answered, "and the reason you were not informed at once, my dear child, was that perfect quiet and the absence of all excitement are absolutely necessary."

"But he will not die? Take me to him at once—please do. There is no one in all this world who can care for him better than I. I understand him so well. We have always been such close companions. I know that he will miss me, and that my being with him will do him no harm," she sobbed.

"You shall go to him in good time, my little one," I answered; "he is sleeping now."

"I will not wake him," she said. "Only let me go to him—see his dear face again. I will be very, *very* careful not to disturb him. I will not make the slightest noise, I promise you."

I had not the heart to refuse her longer. Her tearful eyes were raised imploringly towards my face, while she held my hand clasped tightly between both of hers.

"Come," I said, and I led her gently from the room. For a few moments after entering her father's presence she stood by his side, silently gazing down into his white face, her hands clasped tightly over her bosom, as if to suppress her anguish. At length she bent forward and softly kissed his forehead, then turned away and sank into a chair, and, burying her face in her hands, sobbed as if her heart would break. Becoming calmer after a while, she raised her head, and, looking at me, said in a low tone:

"He will never speak to me again. He will die. Something tells me so. I shall never more see those loving eyes, or hear his dear voice in this world. O God! what will become of me without him?" and she burst again into tears. As the day wore on she became calmer, although her grief was in no way diminished. It was the quiet of despair—that terrible extreme of mental agony, which dries up the tears and cruelly gnaws at heart and brain with teeth of fire. All day long she sat beside the poor old man—sometimes softly stroking his white hair, or holding his hand in hers. Towards evening Mrs. Joselyn came up to inquire whether there was anything she could do. I suggested her taking Estelle downstairs with her and giving her a cup of tea and some nourishment, for she had eaten nothing all day. The child at first protested against leaving her father, but I at length persuaded her to go, and so she withdrew with our kindhearted hostess.

As the door closed behind them, the injured man turned upon his pillow, uttered a groan, then slowly opened his eyes and looked about him in evident perplexity.

"Ah, Elwood, my friend!" he exclaimed as his eyes rested upon me, "you here? This is your room! How came I in it? Oh, I remember now—the fall! the horses! the coach! Oh, yes—I am injured; I am ——" He attempted to raise himself upon his elbow, but sank back again with an exclamation of pain. "Ah!" he said, "I realize I am seriously, perhaps fatally injured. There has been a physician in attendance? What did he say? Don't hesitate—speak out, for it is but right that I should know the worst." He cast a penetrating glance towards my face. "He has told you I cannot recover. I read it in your eyes."

"He has given us but little hope," I replied sadly.

"Estelle! *ma petite!* my darling! Must I indeed leave her?" he murmured; then, turning towards me, he continued aloud: "Where is she? Where is my child?"

I explained to him how she had watched by his bedside all day, and had only a moment before left the room with Mrs. Joselyn, at my request, to get some refreshment.

"Shall I call her?" I inquired.

"Not yet," he answered, "for I have something to say to you, which to hear would recall to her unpleasant recollections, and I would not cause her one unnecessary pang. Poor child! The future has doubtless misery enough in store for her. Oh, the thought of dying is terrible to me! Not that I fear the hereafter—far from it. The shadowy world beyond the grave has no horrors for me. It is the past, with its grim spectres, which haunts me always, for memory will not die."

He closed his lids, and for a few moments lay as motionless as a corpse, and I was beginning to think he had fallen into a stupor again, when he raised them again slowly and said:

"I have told you much of my past life, but there is a portion of it which I have withheld, because to recall it was to open afresh heart wounds, which time had in a measure healed. But I am dying. I fully realize the fact, and alas! know, too, that I am leaving my little one, my darling child, to struggle alone with a heartless world. *Mon Dieu!* If it could only have been otherwise!" His breast heaved painfully with the intensity of his anguish, but at length, becoming somewhat calmer, he resumed:

"I have already told you of my having served a term in the English Navy. I was on board Her Majesty's ship 'Cambridge' when my time expired.

"We were at Gibraltar, and I accepted my discharge there, and took passage on a French bark bound for Havre. Reaching France the latter part of July, 1850, I went at once to Paris, where was not long in obtaining an engagement as musical-director at the Porte St. Martin Theatre. It was during the early part of the season that I composed a light vaudeville, which I offered to the management. It was accepted. Arrangements were made for its production in the following December. About this time some changes were made in the company, and among the artists engaged was Mlle. Marie Lenoir, who had won considerable reputation while playing at one of the minor theatres. She was indeed grand! Young, scarcely twenty, with the form of a Venus, and the face of an angel. At my suggestion she was chosen for the principal role of my little play. We were necessarily brought much in contact during rehearsals, and we were not long, therefore, in becoming great friends. My production succeeded. Mlle. Lenoir won high favor, and I found myself referred to as an author and composer of great promise. That one had promoted the other's success we both realized. Soon our feelings towards each other developed into something stronger than mere friendship—love. Well, to be brief, Marie became my wife before we had known each other two months. No man ever worshiped woman more intently than I did her. I look back now to the first few years of our married life with a sense of pleasure. They were the happiest I had ever known. We had been married not quite two years when Estelle was born. With what love and pride I watched that helpless mite of humanity develop into an intelligent, independent being, capable of returning the devotion which was bestowed upon her, you cannot realize. When our child was three years old Marie (still retaining her maiden name) returned to the stage. She craved the excitement, the admiration, she had been so long accustomed to. She could not live without it, she said, and the thought that the world outside was more attractive to her than her home often made me very unhappy. Three years rolled by. Marie was the reigning Parisian favorite. The portals of the Theatre Francaise were thrown open to her. She had scores of admirers from the very cream of Paris society, whose flattery soon turned her head. She no longer took an interest in her home, her child, her husband. I remonstrated with her. She laughed at me derisively. Blind fool! I did not even then realize that she was lost to me. One day I was detained at the theatre by rehearsal longer than usual, and when I returned home Marie was not there.

"'Where is madame?' I inquired of the chambermaid.

"'Gone,' she replied; 'but here is a note she left for monsieur,' and she handed me a billet. I seized it anxiously, and scanned its contents. It was a brief epistle, but it contained words which pierced my heart like the thrust of a sabre. It told me that my wife had deserted her husband and her child to become the *chere amie* of the Count de Villaret, a profligate and a roue. It was a cruel blow, and but for my child I should have destroyed myself. I loved my Estelle, else my heart would have died within me. I resigned my position at the theatre, turned all I possessed into money, and, with my little daughter, quitted Paris. For a year and a half I aimlessly wandered through France and Switzerland, *ma petite* and my violin my constant companions. Sometimes the child would mourn for her mother; then, to divert her mind, I would play to her—for she was always very fond of music—or tell her some pleasing little story. At last our money was exhausted, and I was obliged to turn to my instrument as a means of obtaining food and shelter. Hand-in-hand, my child and I traveled on foot from village to village. In some places they liked my music, and we fared well; in others they were less appreciative, and we were obliged to content ourselves with a crust of bread and a bed beneath the hedge at the roadside, but Estelle never complained. She was always the same bright little woman. After a while we made our way to London. Time had somewhat healed my heart, and I began to recover a little of my old energy and spirit. I succeeded in obtaining an engagement at the Crystal Palace, where I remained a member of the band for two years; then I was seized with a desire to return to France, and so we recrossed the Channel and set out for Paris. What prompted me to do this I do not know, unless, perhaps, it was the vague hope that I might hear something of her. But she had disappeared, and her name was already half forgotten. In Paris I joined an opera company which was coming to this country. The rest I have already told you. Can you wonder, then, that I dread the approach of death when I realize that I must leave my little Estelle upon the charity of the world? In a small box in our trunk I have a trifle over $200, the savings of many months, and all I possess in the world. When the expenses of my burial are deducted from it, there will be but little left to provide for my poor child. What will become of her? If I knew that there was some institution which would receive her, I could die more peacefully, but we are foreigners in a strange land, without friends."

"No," I said. "You have a friend in me. Give yourself no anxiety about Estelle. It shall be my mission to see her provided for. I have a widowed aunt, a kind soul, living at Devon, a pretty town not far from here. She is wealthy, childless, and will gladly receive Estelle, when she knows her condition, and do all in her power to make her contented and happy, for my Aunt Lydia is one of the best women that ever lived."

"God bless you!" exclaimed the old man, the tears rising to his eyes, while a convulsive sob choked his further utterance. At that moment the door opened noiselessly, and Estelle quietly entered the room, and approached the bed. It was not until her father raised his eyes to her face that she realized that he was conscious—then with a cry of joy she sprang forward, and would have thrown her arms about his neck had I not intercepted her.

"Gently," I said. "He is very weak and ill."

"Ah, I had forgotten," she said sadly. "Forgive me."

"My darling!" exclaimed the old man.

"*Mon pere!*" she cried, bending forward and pressing her lips to his. The fountain of her soul opened, and the tears came to her burning eyes. For some moments both were silent; then she in a broken voice said:

"You are injured very badly, are you not, dear papa?"

"Yes, my little one," he replied.

"But you will get well? You will not die?" she faltered.

"*Ma petite*, I am an old man," he said in a low, unsteady tone, "and I fear ——"

"No, no, no! You shall not die!" she cried, wringing her hands, "for I will nurse you—oh! so tenderly! You must not leave me—without you I could not live."

"We must submit to Heaven's will," he said resignedly.

She laid her head upon the pillow beside his and sobbed.

"Have you always been happy with me, my child?" he asked presently.

"Very, *very* happy," she replied.

"And you forgive me for the hardships I caused you to endure when we wandered through France and Switzerland together?" he continued.

"Hardships, *mon pere?* I recall no hardships," and then, with a far-off look in her soft, dark eyes, she added: "Those were pleasant days."

"Do you remember Lausanne and the lake?" he asked.

"Yes, indeed!" she responded. "It seems as if it were only yesterday that we sat on its shore, while the moonbeams sparkled upon the rippling waves and you played softly upon your violin."

"Yes, the lake, the moonlight, the mountains! I remember," he said dreamily; then, taking her hand in his, he continued: "If—if I should be taken from you soon, do not mourn for me, for I shall be better off, and our separation will not be for long, for life at the most is but brief. You will not want. Mr. Elwood has assured me of that. I have told him *everything*. In the little tin box in our trunk you will find a roll of banknotes. They do not amount to much, but they are all I have been able to lay by. There is also a picture there of *her*—your mother. It is the only remembrance I retained of her. Keep it, that you may not forget her, for, despite her faults, she was still *your mother*. Do you remember her, *petite?*"

"Yes, father," she answered.

"Ah! Who knows but at some future day you may —— But no, it is better as it is," and he closed his eyes and uttered a faint sigh. Poor little Estelle laid her head again upon the pillow and silently wept. For some minutes Paul Dupont was silent, then his lips moved, and in a voice scarcely audible he said:

"Ah! the lake with the mountains casting their dark shadows across it! And the moonbeams! How they light up their snowy peaks! Hark! I hear music! It is the band at Spa—I see the lights in the Redoute—listen!" And, suddenly raising himself, and opening his eyes, he looked forward into space. "I hear *her* voice—see—see!" and he pointed before him, while his face shone with rapture. "How beautiful she is—how beautiful! But she turns from me—she will not look at me! Marie! Marie! Here is little Estelle—*our* Estelle! Look at her—speak to her! Gone! Gone!" and he sank heavily back upon the pillow, a convulsive gasp escaped his lips, then all was silent.

"Papa, darling!" cried Estelle, kissing his brow. "Open your eyes—speak to me. Why does he not speak?" she asked, raising her eyes to mine.

"Estelle, my poor child, he will never speak to you again in this world—he is dead," I replied.

"Dead! *Mon Dieu!* Dead!" she cried, and then fell senseless upon his breast.

We laid him to rest in a quiet corner of Forest-hill Cemetery. The only mourners who stood beside the grave of the old musician and heard the dull thud of the hard earth as it fell upon his coffin-lid were his poor, grief-stricken child and myself. I lost no time in writing to my Aunt Lydia, as I had pledged myself to do, regarding Estelle. She replied at once, requesting me to bring the child to her without delay, and promising to do all in her power to make her comfortable and happy, and so it came about that four days after her father's death little Estelle became a member of my aunt's household at Devon.

* * * * * * * *

We were in Paris—Estelle, my Aunt Lydia and myself—the former not the little Estelle of five years ago—but a lovely, accomplished woman, with soft brown eyes and wavy chestnut hair—not a worldly, frivolous woman, but one with a heart, a soul and a mind filled with the recollection of the dear old father she had loved so deeply, and who had worshiped her. Since the day I stood by the deathbed of the old musician great changes had taken place in my affairs. Fortune had proved kind to me. The productions of my pen had met with public favor. I had gained considerable reputation as an author, so that the revenue I derived from the sale of my books amounted to quite a respectable sum. We had been abroad almost two years, and had taken up our abode in Paris a few months prior to the outbreak of the Franco-Prussian war. Unmindful of the warnings we received in the active preparations for the approaching conflict everywhere visible, we delayed leaving the gay capital from day to day, for we were fairly entranced by what was occurring about us. At length hostilities began in earnest, and I found myself scanning the papers daily with as much interest as any of those Frenchmen who congregated in the wine shops of the Rue Antoine to excitedly discuss, over their absinthe, the probable issue of events. At last the appalling news that the French troops were retreating before the advancing Prussians reached Paris. Thousands of peasants daily deserted their homes and flocked to the capital for safety. The American Consul apprised us of the risk we incurred by remaining longer in the city; yet, spellbound apparently by the whirl of excitement in the midst of which we found ourselves, we allowed his warnings to pass unheeded. Finally, however, we awoke to a full realization of the peril of our situation, and made hasty preparations for immediate flight; but too late! The city was besieged, and every avenue of escape was closed against us. I will not recount the many privations we experienced, or the mental torture and anxiety through which we passed during these terrible weeks of siege, and my heart chills within me when I recall the scenes of horror, bloodshed and carnage which followed upon the establishment of the Commune. What the guillotine did in the days of Robespierre, Danton and Marat the bayonet and bullet performed while Delescluze, Ferre, Rigault and their colleagues sat in daily conclave at the Hotel de Ville.

We had quarters in the Rue Royale, not far from the Madelon. In the same building were several other Americans. Believing that our national flag would, in a measure, protect us from the mad rabble which spread terror before it, and left in its train smouldering ruins and mutilated corpses, we kept it constantly displayed from the roof of our house. I was one evening sitting in our reception-room revolving the situation in my mind, while Estelle and my aunt were engaged with their needlework in the apartment adjoining, when a sharp peal of the concierge's bell startled me from my reverie. A moment later I heard the street-door open, and a female voice, in evident excitement, addressing some person in the passageway below. The conversation was very brief. Someone hurriedly ascended the stairs, and the next instant there came a quick, loud knock upon my door. I hastened forward, and, opening it, found myself confronted by a woman evidently about forty years of age. Her hair was disordered, and her face, which was strikingly handsome, wore a marked expression of fear.

"Pardon, monsieur!" she exclaimed, stepping into the room and closing the door after her. "I am here to ask a great service of you. My life is endangered. I have been denounced to the Committee as a spy. The ruthless bloodhounds are already searching for me. You are an American and can save me. I beg of you in Heaven's name to do so!" She was greatly excited and spoke rapidly, almost incoherently.

"How can I serve you?" I inquired in amazement.

"By secreting me somewhere in your apartments. They have respect for you Americans. If they track me here, tell them I have fled, and they will believe you and go quietly away," she replied.

"But if they make a search," I said, "and find that I am harboring a spy ——"

"I am no spy!" she cried vehemently. "It is a plot, a conspiracy, the invention of that coward the Count de Villaret. He wishes to be rid of me. He is a viper!—a wretch without heart or soul. I a spy indeed! I who was only yesterday the idol of all Paris—who have had at my feet the very men who are hunting me down! I, Marie Lenoir!"

I started perceptibly. Did I dream? Had I heard aright? Was the trembling creature before me the woman Paul Dupont had loved so passionately, and who had wrecked his life—the mother of Estelle? I turned my eyes towards the door which opened into the apartment where my aunt and Estelle were sitting. Was it imagination, or did I really see that door move? Was someone who had opened it for the purpose of listening endeavoring to close it noiselessly? Had my aunt and Estelle been eavesdropping?

"Hark!" exclaimed my companion, leaning forward as if listening to some remote sound. Straining my ears, I heard presently the low murmur of voices in the distance.

"It is the mob! They have tracked me! They are coming here. Great heavens! if they find me they will shoot me like a dog!" she cried in terror.

The shouting of the approaching mob increased in volume.

"For God's sake, save me! save me!" she shrieked, falling upon her knees before me.

The footsteps of the approaching crowd were now quite distinct.

"Secrete me somewhere. Hide me, in Heaven's name!" cried the terrified woman, wringing her hands. That very moment the door of the next room opened suddenly, and Estelle, springing forward, seized the crouching figure in her arms.

"This way!" she cried. "Come with me; I will save you.' And she fairly dragged the other from the room. A moment later the street door was forced open with a crash, and a wild, shouting and armed rabble rushed up the stairs, and poured into the apartment where I stood. Placing my back to the door through which the two women had passed only a moment before, I folded my arms across my breast and demanded the meaning of so unwarrantable an intrusion. The leader of the body, a tall, powerful man, wearing the uniform of the National Guard, stepping forward, civilly said:

"Monsieur, being a foreigner, may not know the peril he incurs by harboring or secreting a spy. We are here, monsieur, to arrest, by order of the Committee, Marie Lenoir, a Versailles spy."

"Indeed, monsieur?" I replied. "But as I am an American and a stranger in Paris, and can in no way assist you in executing the Committee's order, I am still at a loss to account for this intrusion."

"Monsieur," he replied with a cynical smile, "subterfuge is useless. Marie Lenoir has been followed to this house, and the concierge has informed us that she entered these apartments, not quarter of an hour ago; monsieur will stand aside, therefore, and permit us to enter the next room."

"Excuse me, but I will do nothing of the kind," I responded. "That room is occupied by ladies, and I will permit no intrusion upon their privacy."

"Odds are against you, monsieur," he said, laying his hand upon my shoulder.

I braced myself at once to resist him, but I was in an instant seized by several of his followers and roughly hurled to the farther end of the room. I saw them try the door, but it did not open. Estelle had doubtless locked it after her, but a single blow with the butt of a musket proved sufficient to shatter its frail fastenings and send it flying back upon its hinges. Then followed a rush and a confused mingling of shouts and imprecations. I recovered myself as quickly as possible, and hastening forward, raised myself upon my tiptoes and looked over the heads of the crowd. With her back to the wall, in the next room, her eyes flashing dangerously, every trace of fear having vanished from her face, stood Marie Lenoir, and by her side, calmly gazing upon the excited rabble, Estelle. Suddenly the elder woman, drawing a small revolver from the pocket of her dress, raised it, and discharged a shot full in the face of the mob. The bullet evidently took effect, for there was a cry of pain, coupled with a curse. For a single moment the crowd swerved, then a cry arose: "Down with her! Death to the spy!" and, as if by general accord, every arm was raised, and every weapon leveled at the defiant woman. At that instant Estelle sprang forward and threw herself before her mother.

"My God!" I cried. "Don't fire!"

Too late! There was a deafening crash, a groan, a heavy fall, and a cloud of blue smoke. Almost beside myself, I fought my way through the mass of cowardly assassins who stood between her and me, and succeeded in reaching the spot where she lay. The blood was freely flowing from a number of cruel wounds in her breast. It was plain to be seen she was dying, yet she was conscious. Marie Lenoir was bending over her. She pressed her lips to those of the dying girl, while the tears

* The author of this story committed suicide at a hotel in Jersey City one night last week. See "Deaths in the Profession" in another column.

flowed from her eyes. Estelle's lips moved, and in a faint voice she said, raising her eyes to the weeping woman's face:

"Look into my face. Do you not recognize me? Tell me that you do. Quick! for I am sinking fast. Call me daughter. Press your cheek to mine as you used to long, long ago, when I was a little child, happy in a mother's love. You do not know how we missed you, and mourned for you after you went away, for we loved you dearly, papa and I. But we will forget the past and forgive. Kiss me again, dear mother, and call me your little Estelle, as you used to years ago."

"Estelle! My child! Estelle! My God, can it be?" cried the agonized mother, folding her dying child to her breast. "Forgive me, darling, my own *petite*, and pray for me—pray for me."

The poor girl's lips moved again, but no sound escaped them, she smiled faintly, then her eyes closed, her head fell back, and she had passed into eternity.

The tall man in uniform stepped forward, and, touching Marie upon the shoulder, said:

"Come, madame. You must go with us to the Hotel de Ville."

She raised her eyes, and looked about her in bewilderment; but when they rested upon the hard, brutal faces of the men before her, she appeared to realize all. "No!" she cried. "To the Hotel de Ville! Never! The Count de Villaret shall be rid of me, but I curse him with my last breath!" and, reaching out her hand, she seized the pistol from the floor, where it had fallen, and, raising it to her head, sent a bullet crashing through her brain. I have but little more to write. Poor Estelle, and the mother for whom she sacrificed her life, are sleeping side by side in Pere la Chaise. My Aunt Lydia survived the shock occasioned by the dear girl's death but a few months. She passed quietly away six weeks after her return to her native land. As for myself, I am to-day but a trifle over forty years of age, yet my hair is perfectly white, and my face deeply furrowed. These changes were wrought in a single night—that upon which poor Estelle met her tragic death in the Rue Royale.

OLD HEADS AND YOUNG PARTS.

WRITTEN FOR THE NEW YORK CLIPPER,
BY JOHN B. RENAULD.

One of the striking features of the personnel of the dramatic profession since stock companies went out of vogue, and traveling troupes became the popular system in the amusement world, is the large number of young people who have become associated with the various organizations now on the road. The time was when old men played "lovers" and "juveniles," and old heads of sixty in young light-comedy parts of twenty were a common sight. Experience was thought to more surely furnish ability than incipient Thespianism. Age did not possess a royal road to engagements; but youth had to climb up to the level of his elders in aptitude for dramatic work. The one did not say: "Come up, young 'un—come up here, and I'll help you pull through;" nor did he invite him to stay below until he had worn out his newness—in many cases it would have been useless, for the young man often rose with giant strides on the ladder of histrionic fame, crowding old and young from the rounds, until he reached that eminence in the profession which is the aim of the true artist. The novice also did not dub his fellow-actor of maturer years "an old snoozer," "an old fossil" or "a played-out old ranter;" neither did he say: "Git out o' there, old man; make way for us—you're too old. You're behind the age." And it seems as if youth had won the conflict of histrionic battles "by a large majority;" but it has been through force of circumstances as much as through superior ability. The circumstances lay in sudden, but what promises to be ephemeral popularity of the "Troubadours," "Frolics," "Hobbies," "Pullman Palace-car" and "The Professor" style of entertainments, and the undeniable attraction that there is in a ballet of well-shaped maiden picnickers, or a showily-made-up female chorus as an adjunct to "Pinafore" and its numerous family. But there are actors on the boards to-day who have passed the meridian of life, and who cannot be crowded out by the youngsters. Charles Mathews at seventy played parts of twenty-five, and looked every inch a youth. The present generation have seen Boucicault—a man of over threescore—play a "young" part, and wondered "how he managed to look so young;" that is, the uninitiated of the present generation wondered. A metropolitan manager and actor, who has started on the down-hill side of life, is a sort of wonder to people before the footlights on account of his comparatively youthful appearance on the stage, although habitues feel that he is beginning to "lag superfluous" on the boards. In England and in France, however, such cases of "old heads in young parts" are more common. In France, especially, is it the case. The style of plays which have won and still retain the favor of the public of that country, until they have become characteristic, require the best of actors in the leading parts—the *jeunes premiers;* and it often happens that in theatres like the Comedie Francaise old men are cast for "juveniles." Imagine Gilbert or Warren playing the Chevalier de Vaudray or John Strebelow, and yet that is what happens every year in Paris. Delauney of the Comedie Francaise at sixty plays boyish parts, according to French critics, "with the rare freshness and character of youth, having found in some manner the fountain that regenerates." And this is corroborated by more than one correspondent and writer. But perhaps the most remarkable case among the cases of "youthful faces of the stage" is that of another French actor. There lived until recently in Paris, at the ripe old age of ninety, Laferriere, the actor best remembered by the theatre-goers of that and other countries where the French language is spoken, such as Russia, Belgium and Switzerland. As late as 1872 or 1873, with a "make-up" almost phenomenal, certainly unequaled, he performed leading parts of young lovers with a personal appearance combining youth and good looks which was invariably the cause of envy on the part of younger *jeunes premiers.* Not that they envied his good loods, though they might have envied his talents, but they begrudged him the tact or secret by which, at the advanced age of eighty and more years, he could appear as young and act as nimbly as a young man of twenty or twenty-five. He had long passed the age when men usually retire from constant, active stage life; remembered incidents which had taken place at the turbulent opening of the present century in his native country, and had seen Napoleon I, as First Consul, enter the Tuileries. Yet, romantic with Dumas the elder, classic with Ponsard of the Academy, and realistic with D'Ennery, the last the most prolific of French playwrights as well as the most apt exponent of Parisian sensational dramatic art, he was the youngest-looking and the most natural, emotional, passionate and charming of stage-lovers, whether the character he delineated was tragic or comic, villainous or persecuted, ironical or sincere. He was seldom known to avail himself of a seat, either at rehearsals or at the performances. A man of iron, it seemed, of whom the elder Dumas once said: "Laferriere! that man will don his own shroud and will attend to his own burial."

How he managed to retain his youthful looks at such an advanced age—why his step was as light and his body as straight as ever they had been—was a constant matter for inquiry among the public and press. For, even at the age of eighty, this man, during a season of nine months, and without missing a single representation, performed most arduous characters, among them being the leading ones in "Les Sceptiques" and "Le Medecin des Enfants," the latter translated and performed in this city by the late Charles Fechter during his management of what is now Haverly's Fourteenth-street Theatre. But no one could ever, by either coaxing, begging or stealing, get from him the secret which enabled him to retain his youthful looks and keep away wrinkles while actors and actresses who were hardly beyond their first score of years were already showing signs of creeping age. In 1874—the Winter of '74-75—Leferriere condescended to publish in his Memoirs how he got the secret of his youthful appearance, but without giving the secret itself—that is, the recipe of the preparation used—only sharpening public curiosity and desire without satisfying them, and almost setting wild the score or more of venerable stage-lovers of the French *ramps.* He recounts how, one night, after playing Chatterton in St. Petersburg, he found a lady waiting for an audience with him at his hotel. His visitor appeared to be about twenty-five years of age; her looks were filled with an expression of much undisguised anxiety, and she addressed him with a voice full of emotion:

"Sir," she said, "it is asserted that your repeated successes at the theatre have made you popular even at court, and that your intimacy with the son of Prince G. assures you the friendship and protection of the Minister-general of the police of St. Petersburg, and you see before you a woman in deepair. My husband, for political reasons which I ignore, has just been arrested at Moscow. He is a father, and I come to ask you, a perfect stranger though I am, to give him back to us. Here are the papers concerning his case. It is all I have to say. What I expect of you, sir, is beyond my knowledge of words to express. It is the fate of a family. Let your generous heart decide."

With this, without a gesture or a word of parting, she left him. After she had gone the actor opened the package, ascertained the nature of the cause of his visitor's trouble, and the following day presented himself before Prince G. He was promised prompt action in the matter, and the next day he received a note from the Prince announcing the restoration of the lady's husband to his family.

It was hardly a month later when two ladies called on him at his hotel. Both were young and handsome, and bearing to each other a resemblance so striking as to pass them for sisters. Laferriere's surprise was great when he recognised in the one who appeared to be slightly the elder his former visitor.

She thanked him heartily for his generous mediation, and, saying she could never repay him for it, she left him a package, to be opened by him only on the following day.

"We will now bid you adieu," she said, rising; "leave you, perhaps, to never meet again; but from far as from near, in the future as to-day, your name will often be on our lips, as it shall ever be in our hearts."

Laferriere's curiosity, however, did not permit him to wait till the next day to undo the package, and he tore open the envelope, and this is part of what he read:

"SIR: Ingrates would be fewer if those obligated were not often at a loss how to express their gratitude. * * * In rescuing my husband from exile you have rendered us a service which commands eternal gratitude, and whose nobleness no token of recognition can ever equal. I am more than sixty years of age; you have seen me, and you believed me young. In your profession, to makeup the person so as to appear young is an indispensable requisite to success, and my instinct of woman has suggested that to you, next to the brilliancy of your talent, permanent youth would be the most acceptable auxiliary. That youth I offer you. Take it. There are philosophers—sages austere and radical—who believe humanity sins in trying to modify the decree of Him who created us; and my husband, faithful old servant of the Greek faith, is one of them; but you, sir, whom the hazards of life have thrown into a totally special path, will you not practice as a duty what others may consider an impious fancy? Then accept, sir, this secret which I offer you, and which accompanies this letter. The plants are found in India, among the Pyrennees, and abound in Caucasia. Accept it, and in future years, the astonished public will seek in vain to read the number of your years on your brow, and you, happy in their astonishment, will have only to remember the old woman who addresses you these lines, my daughter, who accompanies me, and my husband, whose freedom you gained."

Laferriere's youthful "make-ups" at eighty are sufficiently vouched for. But the fact that he fails to give his recipe to the world in his Memoirs imparts a tinge of romance to the above, however pretty it may sound, and the members of the profession will no doubt smile upon reading it, especially when they will recall that several of THE CLIPPER'S advertisers, for twenty-five cents, will furnish enough "stuff" to "make-up young" for a whole week.

It would be less romantic, but more likely to be the truth, to ascribe the youthful looks, buoyancy of spirit, and lightness of step of some of the old people of the stage to sobriety, temperance in all things, the reserve of physical strength in the performance of work, escape from want and tribulations in theatrical life, and to the equilibrium which all should maintain between what may be termed the receipts and the expenditures of physical life.

But in the matter of "old heads in young parts" and "youthful faces of the stage," one patent fact will ever stare the actor and the actress in the face—unless in strictly "old" parts, youth and good looks or engaging manners will ever be an indispensable requirement. Each succeeding generation of theatre-goers care but little whether an actor or an actress has or has not entertained their fathers; what they look for, and what they pay to see, is the illusion of the present, the emotion of the moment. They care nothing, or next to nothing, whether an actor or an actress was young and popular years ago; it is the looks and the playing of to-day that are sought. If deceit is employed to accomplish either or both behind the footlights, the spectator will accept them as genuine, and, the end being reached, the means are justified. The lie which man accepts as truth has far more charms for him that the fact which is questioned.

FOREIGN SHOW NEWS.

NEW PRODUCTIONS.

"Mon Fils,"

a comedy in three acts, by M. Guiard (a nephew of Emile Augier), was produced at the Odaon, Paris, recently. It tells the story of a Brittany farmer's widow, who is left with two sons, Pierre and Jacques, and who sacrifices the elder to advance the fortunes of her favorite, the younger one. Pierre remains a farmer, while Jacques is educated to be a doctor; and, as he does not make much in the country, his mother resolves that he shall marry the daughter of a wealthy neighbor, with whom his elder brother is in love. But before the marriage can take place Jacques is told that he will make his fortune in Paris, and so he starts for Paris with his mother, leaving his brother alone on the farm. While in Paris he meets with an heiress, who consents to marry him if he will send his old-fashioned mother back to Brittany. This he does, but the match turns out very badly, and after having dissipated his wife's fortune he is glad to return home, where he is received with open arms by his ill-used brother, who is now able to marry the girl to whom he had been attached for so long. The comedy is wholesome and does not bring into prominence any breach of the marriage laws, while the acting is of a very high order.

"Pierre Vaux,"

a drama, was recently produced at the Chateau d'Eau, Paris. Pierre Vaux, who gives his name to the piece, was a schoolmaster near Chalon-sur-Saone at the time of the *coup d'etat,* and the Mayor of the village, who disliked him on account of his republican opinions, denounced him and five of his friends to the police for having set fire to several farmhouses, which were burned down. They were arrested, and, though the evidence against them was very slight, the public prosecutor denounced them in such vigorous terms that the jury returned a verdict of guilty, and they were sentenced to transportation for life. But the fires became more frequent than ever, and about a year or two afterwards the Mayor and three confederates were caught in the act of incendiarism and brought to justice. The Mayor committed suicide in prison, and the three confederates were tried and found guilty; but, though the innocence of the hapless Pierre Vaux was made very manifest, he was not set at liberty, the only mitigation of his punishment being that his wife and family were allowed to join him at Cayenne, where he died about ten years ago. In 1876 a petition signed by all the inhabitants of his native village was presented to the Minister of Justice, praying that his innocence might be legally established, but the reply was that this could not be done, as "the request had not been made within the prescribed limit of time." This forms a very good basis for a drama of the stamp which finds favor with the audiences at the Chateau d'Eau, but the author has gone rather too far, perhaps, in making all the virtuous characters staunch Republicans, while the three or four Bonapartists are paraded as villains of the deepest dye.

"Fourteen Days,"

a new comedy by H. J. Byron, was produced at the Criterion Theatre, London, Eng., March 4. It depends for its humor, says *The London News,* upon nothing more novel than the embarrassments in which a flighty husband is involved through his having been a little wanting in the frankness and confidence which ought at all times to subsist between wedded couples. This, however, is a theme upon which audiences—and above all audiences at the Criterion—do not, from all appearances, easily become weary; and it must be confessed that never was the notion presented in a more amusing form than on this occasion. The piece is founded on "Un Voyage d'Agrement," a comedy in three acts, by MM. Goudinet and Bisson, bearing some resemblance to MM. Meilhac and Halevy's well-known piece "Le Revellion," and brought out at the Vaudeville Theatre in Paris in June last; but the adapter, in following pretty closely the incidents of the original, has furnished his piece with dialogue that is almost entirely of his own invention, and is, moreover, in his happiest vein. The "fourteen days" referred to in the title represent a term of imprisonment in the "Hotbathfields Prison," to which Mr. Peregrine Porter, an independent gentleman, has unhappily rendered himself liable under circumstances explained in the dialogue. They involve no great depth of moral turpitude—nothing worse, in fact, than a hasty resistance to a police-constable, in the course of which, as Mr. Porter explains, "all the Briton rose within him," "all the other Briton fell to the ground." The officer, however, having been "in the execution of his duty," the punishment is inevitable; and the problem is how to conceal from the tender, affectionate Mrs. Porter the terrible degradation to which her husband is about to submit. On consultation with friends, no better suggestion offers itself than to pretend a reason for a journey to Italy, which is found in the supposed necessity for breaking off the marriage of his ward and sister-in-law, Miss Sampson, with one Spoonbill, a fashionable photographer, ostensibly on the ground of Spoonbill's ineligibility, but really because young Mr. Glibson, a rival suitor, being in possession of the dreaded secret, is practically master of the situation. In the second act, which passes in the private apartments of Mr. Delafield, the governor of the prison, farcical extravagance is carried to its extreme limit, but still with the hearty concurrence of the audience, who greeted every fresh phase of the situation with roars of laughter. It has pleased the authors to conceive a prison governor who devotes his spare time to music, the fine arts and gallant attentions to ladies, and who, being struck with a portrait of Mrs. Porter, is not averse to aiding the amiable scheme for deceiving her to the extent of allowing her husband, officially known only as "No. 28," to write a letter and take refreshment at his table, and even to receive the visits of Glibson, who dons a convict's garb for the occasion.

"Cast Adrift,"

a nautical drama in four acts by R. Palgrave and F. Gover, was originally acted Feb. 27 at the New Theatre Royal, Bristol, Eng. The plot is thus told: Some eighteen years before the rise of the curtain the wife of a dissolute French nobleman, the Count de Charbon, has been compelled by her husband's brutal treatment to leave his home, and she, taking her child in her arms, and accompanied solely by a faithful attendant maid, endeavors, in a fishing-smack, of which the girl's father is the captain, to cross the Channel to her English home. The smack is overtaken by foul weather, and off the coast of the Isle of Wight is wrecked. Of those who sailed in the ill-fated boat only two were saved—a fellow named Croft and the infant Countess, who, securely lashed to a piece of wreckage, was observed from the light-house by Dick Appleyard, and rescued from her briny cradle. Croft was unable to give any information as to the child beyond the fact that the "cap'n's daughter nussed her," and presumably she was the mother. At the opening of the drama we find ourselves at Freshwater, a primitive village near the scene of the rescue. Here preparations are being made on an elaborate scale, thanks to the energy displayed by Harold Markham (the hero of the piece), to welcome the return of the son of Sir John Aylmer, the lord of the manor, who has been absent on a tourist expedition. Early in the scene we find a Mr. Silas Hincheliffe, who has some years previously discovered the probability of the infant Countess being yet alive and at Freshwater, and he, dropping his surname, sojourns as a tourist in the neighborhood, with the object of making inquiries on the subject. He has not failed to recognize in Miss Ethel Sheldon, the history of whose marvelous rescue from the sea has been related to him, the missing heiress, and, foreseeing either a large monetary reward from the lady herself for the proofs of her noble parentage and birth, or even the possibility of his successfully wooing her, thinks his years of search upon the eve of being recompensed. His constant harping upon the one theme—Miss Sheldon—however, gets him a severe reprimand from Harold, who protests that he "will not have her make a village talk." The young lady in question, it is apparent from her earliest introduction, is of an estimable disposition, and greatly beloved by the whole of the inhabitants of Freshwater. There is also another young lady introduced into the plot—Miss Lucy Maynard, a cousin of Frederick Aylmer's, and a young lady of much vivacity. The arrival of Rupert (Silas' son) produces a startling recognition between the two; for Rupert, who in early life has done a time at the galleys at Marseilles, has since his release resided on the Continent, maintaining the character of a gentleman in easy circumstances, which, by occasional robberies of great daring, he is enabled to do. Rupert's advent at Freshwater is entirely independent of the motive which has brought his father to the spot; he is, indeed, unacquainted with the fact that they are to meet. While carrying on his Continental exploits he meets young Frederick Aylmer, to whom we have before alluded, and, finding him an easy-going fellow with plenty of money, he associates with him for some time, and ultimately gets an invite to the castle at Freshwater. Rupert has made an attempt to relieve Aylmer of his pocket-book upon the last night of their joint travels in Switzerland, and has received a pistol shot in his arm for his pains, although he has escaped recognition. He has, by opening a letter with which he was entrusted by his too-confiding friend, discovered that the Sea Foam—a ship of which young Aylmer is the owner—has been secretly retained, under a heavy penalty, as a transport by the Government. He sells the secret to the enemy (Russia), and undertakes, for a large sum of money, to prevent the vessel sailing on time, that she may miss the convoy and fall an easy prey to the Russian cruisers. During an early interview between father and son, a chemist's lad, Jim Edwards, overhears Rupert's admission that he has stolen some jewelry, and it is the accidental knowledge thus acquired that afterwards induces him to take a step which will afterwards appear as of much importance to the safety of the hero. We next witness the arrival of Mr. Aylmer, who is escorted by a procession of boatmen, foresters, fishermen and others, and whose carriage—the horses having been removed by the excited tenantry—is drawn by a number of brawny arms. Tom Croft accosts the young squire with a request for a drink; but he is soon sent to the right-about, and while muttering his threats he is recognized by Rupert as an escaped convict from Marseilles. Upon this exciting situation, and with the procession, headed by the brass-bands, moving off, amid the plaudits of the populace, the first curtain falls. Act two opens upon the seashore at Freshwater. Here we see the boatmen beaching the last of the fishing-sloops, the Faithful Heart. Jim Edwards and his sweetheart favor with a holiday melody, and Silas follows with one of his cynical observations. Miss Maynard expresses her usual anxiety as to the state of the wind, and, after some amusing dialogue and situations, Silas, Rupert and Croft meet to further discuss the project of delaying the Sea Foam. A quarrel ensues between the young villain and Croft in consequence of some taunting observations addressed to the latter, and there is considerable danger of one or both being hurried to their last address. There is a victory of mind over matter, and the breach is healed, Croft explaining steps which he has taken to cause the ship to be entirely deserted by her crew. He is promised a liberal reward, and slouches off to complete his evil designs. Silas and Rupert, seeing Harold approach, determined to make it appear that they had quarreled (no idea of their relationship being for a moment apparent to any of the dramatis personnæ), for the purpose of discovering if, as they suspect, he is in love with Ethel. Rupert suggests that Aylmer will, from his money and position, be the accepted suitor, and leaves our hero almost heartbroken. While he is mourning his blighted hopes Dick Appleyard enters, and, suspecting the cause of Harold's grief, endeavors to console him. That there was no foundation for Hincheliffe's suggestion is quickly apparent, for Aylmer next shows making love—fast and furious love—to his cousin Lucy. Harold shortly after takes the opportunity of convincing himself of Ethel's unaltered affection, and everything seems to be going on "merry as a marriage-bell," when the completion of the conspirator's plot jeopardizes Aylmer's honor and fortune. To avert suspicion, Croft volunteers to ship on board the Sea Foam, if, as he thinks impossible, a captain can be found who is a seaman of great experience; but he reckons without his host, for Harold undertakes to sail the ship to her destination, and upon a most picturesque and exciting situation the second act is closed. In act three we find the good ship Sea Foam going with a favorable breeze on her course to Plymouth. Harold is in command, Croft is chief mate, and Rupert has determined to run out so far as the lighthouse, when off which he is told by Harold that the sea is too rough for him to leave the ship. Rupert, with a laugh, tells him that he has no such intention, but that Harold must look upon his power as at end in the ship. Staggered for the moment, Harold turns to rush on deck to his crew, when Croft enters and strikes him to the ground. He is then secured, and is taunted by the two villains, who reveal their intention to cast him adrift in an open boat, without sail or oar. The lad Jim has followed Harold's fortune, and luckily thinks of some blue lights, which he pitches through the cabin window into the boat, thus enabling the poor fellow to make signals, by which he is observed from the lighthouse. There is a very clever mechanical change to the lighthouse, where Silas comes to secure, if possible, the proofs of Ethel's identity, which he has learned were found upon the child when rescued from the ocean, and are still in the lighthouse-keeper's possession. He flatters himself that he has succeeded, but Jenny, who oversees his manœuvres, quickly, unobserved, reescures the proofs, and Silas departs with a dummy parcel. Ethel is brought to the lighthouse to see the vessel pass, and while looking for her in the distance Harold's poor boat is discovered on the waves, drifting quickly towards the rocks. Ethel implores Appleyard to save him, but he says: "'Tis impossible," and Ethel retorts: "You cannot—then I will," and by their joint efforts Harold is really saved. Act four brings the conspirators to Frederick Aylmer, to inform him that Harold has deserted the ship, and that the Sea Foam has put up into Swanage Bay. They are, however, confronted by Harold Markham, and, Jim confirming his version of the story, it is made evident that their game is up. Rupert here forsakes Croft, who is, in disgust, about to expose all when he is killed by Rupert, who, being hard pressed by the sailors bent upon his capture, jumps into the sea. Silas grieves truly at his son's end, and tells all that with him have forever disappeared the proofs of Ethel's birth; but Dick Appleyard assures him that he is mistaken, and the proofs are safe, and all ends happily. The scenery is admirable, the great Lighthouse-scene, with the rising sea, being probably the most striking of its class ever seen upon the stage. The Shore (act two) is also a great effort on the part of the scenic artist.

"Two Wedding Rings,"

a domestic drama in four acts by G. Somers Bellamy and Frederick Romer, was produced at the Britannia Theatre, London, Feb. 27. The story is lucidly unfolded, and the action of it is highly interesting. In the opening it is at once made evident that Godfrey Daunt is the villain of the piece. He tells his mother that he loves money above all other things, and that he has set his heart on marrying his cousin, Lizzie Reynolds, because she is the possessor of a large fortune. To gain his end the mercenary and unscrupulous Godfrey tells Lizzie that her reputed lover, Harry Pendrive, has been false to her. Certain other representations induce her to consent to be married to him at once. The second act shows Pendrive amazed at his rejection by Lizzie, and indignant with Daunt, who has been the cause of it. Lizzie, who is plunged into deep distress of mind when she finds that she has been deceived by Godfrey, is rendered yet more miserable when she learns from her father that he is in trouble about a forged bill, and that he wants her to help him with the money which is to come into her possession when she marries. He urges her to wed Pendrive, and informs her that she will lose the property if she weds her cousin Godfrey. For her father's sake, Lizzie Reynolds consents to become the wife of Harry Pendrive. She has no sooner entered into this second union than she realises the wrongfulness of the step which she has taken. Lizzie leaves Pendrive, who is shocked when he learns the cause of her departure, and is further astonished and indignant when Godfrey, who meets with him at a hotel at Henley, proposes to give her up to him for a monetary consideration. The men quarrel, fight and part. In the last act Lizzie is seen in an humble lodging at Chelsea, where she is found by Pendrive. During the absence of the latter Godfrey arrives and attempts to carry Lizzie off, but is prevented from doing so by Pendrive, who enters in time to rescue her. Just as Godfrey is about to shoot Pendrive the father of the latter pushes open the door against which Godfrey is standing, and knocks his hand towards himself, and thus causes the shot which was aimed at Harry to enter the would-be assassin's own chest, and thus put an end to his wicked career. As Mr. Pendrive Sr. has learned from Isaac Samuels that Godfrey had a wife living when he married Lizzie, it turns out after all that she was not really the wife of the man who had so cruelly wronged her.

DRAMATIC.

"RABBERINE" was originally acted at the Theatre Francais, Paris, Feb. 27, twenty-three years after the death of its author, Alfred De Musset. It was read in that theatre in 1851, and the voting then was four balls for receiving it unconditionally, one for its absolute rejection, and five for its acceptance "after corrections." Twenty-five years afterwards, and nineteen after the author's death, the committee of the theatre, on motion of M. Perrin, reversed the decision of their predecessors and accepted the comedy. It, however, proved a failure, it being pronounced "vapid, uninteresting, nay, tiresome on the stage."

"HEIRESS HUNTING," a new and original comedy by Edward Bucknall, was acted for the first time Feb. 27, at Her Majesty's Theatre, Richmond, Eng., but failed to please.

"FAR FROM THE MADDING CROWD," a drama by Thomas Hardy and J. Comyns Carr, was originally acted at the Prince of Wales Theatre, Liverpool, Feb. 27, and achieved a decided and gratifying success.

"UNE AVENTURE DE GARRICK," a one-act comedietta in verse, was produced at the Odeon, Paris, during the week ending March 18. It was poorly played, and fell flat. It is similar in incident to "David Garrick" as played by Sothern and others.

THE FAMOUS FRENCH THEATRICAL WRITERS Meilhac and Halevy, who wrote so many celebrated opera books, comedies and farces, have dissolved partnership. Halevy is now writing Parisian sketches and satires, which are much praised, and has recently brought out a book, "L'Abbe Constantin," in which the heroine is an American girl.

At the London Theatres.

"THE MANAGER," which was unfavorably received at the Court Theatre on its first production, has been improved into a success.

KYRLE BELLEW and Miss Marie Litton, having recovered from the effects of the recent accident, had resumed their roles in "Mankind" at the Globe Theatre.

THE NEW AVENUE THEATRE was to have been opened March 11 with "Mme. Favart."

JOHN COLEMAN proposes to open the Olympic Theatre, Easter Monday, with "The Shadow on the Cross."

MME. CONSTANCE LOSELY is to sing the principal role in "Babil and Bijou" at the Alhambra.

ONE OF THE INDIANS in "The Black Crook" at the Alhambra has been suffering from a cold in the head. During a recent performance he slyly drew from beneath his feathers what no wild Indian could be expected to possess—a white pocket handkerchief.

ELSEWHERE.

"NAMOUNA," the ballet recently produced at the Opera, Paris, has been rewritten by M. Lalo, and it now goes fairly well, and may run for a month or two.

FIRES.—A cablegram dated Marseilles, France, March 18, says: "The Crystal-palace Theatre here has been burned. The loss is $200,000. The actors had great difficulty in effecting their escape from the burning building."..... Another dispatch dated London, March 19, states that "a fire broke out at nine o'clock last evening in the Winter Livadia Theatre, St. Petersburg, during the performance. So far as known, no lives were lost." LATER—St. Petersburg, March 19.—The fire lasted till four in the morning, and the theatre, which was of wood, was entirely consumed. There were about eight hundred persons inside when the fire broke out, but, owing to the presence of mind of the Commisary of Police, all escaped. When he first saw the smoke he called out to the audience: "Don't stir; let one row of stalls only be emptied at a time, and in five minutes the house can be cleared." His suggestion was followed, and in five minutes the theatre was emptied. The fire had originated in one of the actresses' rooms. There were only two tiers in the theatre—one above the stalls. The building was insured for $12,000.

"ERODIADE," Massenet's new opera, was recently produced at the La Scala, Milan (it having been originally sung in Brussells), under the composer's own supervision. It had a rather stormy reception, and, though M. Massenet was politely called before the curtain a number of times, he thought it expedient to make a great many alterations in the score before next day. The *Secolo* criticizes the work very severely, complains that it is noisy and incoherent, and not in any real or dramatic sense an opera.

MISCELLANEOUS.

THE POLYTECHNIC, Regent street, London, Eng., has given up the ghost, and the auctioneer has disposed of its attractions; Leotard, the mechanical figure, falling to an American purchaser for exhibition on this side. The London Young Men's Christian Association has purchased the building.

THE HELEN BLYTHE COMBINATION.

The writer spent such a pleasant time a few evenings since in witnessing the play of "Pique" as performed by the Helen Blythe Combination that it would not be in accord with his feelings of general satisfaction if he did not say some words of praise for the performers. Miss Blythe's rendition of the difficult part of Mabel Rentfrew was an excellent piece of acting. Mr. A. B. Howard as Captain Standish delighted the audience, and actually brought down the house. The acting of Messrs. Howard and Brien is simply truly perfect. Mr. Faunshill, Miss Classelle, Mr. Whitford, and last, though by no means least, Mr. Moriarty, all displayed talent such as it is rarely our good fortune to witness. Miss Classelle fairly wrought a flood of laughter, figuratively speaking, when she told the audience that she had been cured of the rheumatism by the use of St. Jacob's Oil, and the liberal allowance of applause that followed the declaration was convincing and incontrovertible proof that the vivacious little lady struck a popular chord. And yet there was more truth than poetry in it, for there is scarcely a member of the company who has not used St. Jacob's Oil with good results. The writer in a conversation held at the close of the performance with Mr. A. B. Howard, the leading gentleman, was delighted to hear that gentleman say: "St. Jacob's Oil has not only cured me and several members of the troupe, but it has cured members of my family. I used it personally for a severe rheumatic pain in my hip, and I would not be without it now, pain or no pain. I was scarcely able to walk when I began to use it, but in a few days I was as well as ever I was in my life."

Mr. Henway—that gentleman said: "St. Jacob's Oil is a most wonderful remedy; I never saw the like; it beats everything. Three applications cured me of a severe case of neuralgia; therefore I am pleased to recommend it." Mr. Moriarty, who, when met, looked like anything but the cynical villain of a few moments before, smiled and said: "St. Jacob's Oil is a most wonderful medicine, and all the company use it. It cured me of a very severe pain in the small of my back—a pain from which I could find no relief for a long time, although I tried several remedies; but St. Jacob's Oil came to my assistance and made a a well man of me." If the change wrought in Mr. Moriarty by the Oil was half as great as the change from the villain in the play to the courteous and affable young gentleman who thus related his experience, it was a wonderful change indeed. We wish the combination all the success it richly merits.

RATES.

SUBSCRIPTION.—Per annum, in advance, $4; six months, $2; three months, $1, including postage to any part of the United States. Foreign postage extra. Single copies 10 cents each. No deduction to clubs or agents.

ADVERTISEMENTS.—Agate type measure, 14 lines to an inch, 20 cents per line—for each and every insertion. A deduction of 20 per cent. will be made for advertisements when paid for three months in advance by the advertiser. Advertising agents are not allowed this or any other deduction further than their regular commission. Cuts and displayed type in advertisements charged at the same rates for space occupied. Department notices copied from and credited to other journals, 30 cents per line, the same notices to be inserted once only.

OUR TERMS ARE CASH.—Advertisements to be paid for at the time of insertion.

THE CLIPPER is issued every Wednesday morning. The outside pages GO TO PRESS ON MONDAY, and the inside pages on Tuesday evening. Advertisements intended for the outside pages should reach us not later than noon on Monday, and all favors should reach us early on Tuesday to insure their insertion in that week's issue.

ADVERTISEMENTS SENT BY TELEGRAPH must reach here not later than 6 P. M. on Tuesday.

TO AVOID LOSS, when remitting money by mail, we would advise our patrons to register their letters or procure Post-office orders.

WE EMPLOY NO AGENTS. Send all advertisements and money direct to this office.

Make all orders payable to and address all communications

FRANK QUEEN,
Editor and Proprietor,
P. O. Box 3,758 or CLIPPER BUILDING,
88 and 90 Centre street, New York.

THE CLIPPER is for sale in LONDON, ENGLAND, at the American Exchange, 449 Strand, Charing Cross, W. C.

MAGIC.—MANUFACTURER OF MAGICAL APPARATUS for Stage or Parlor; also of Ventriloquial Figures, Juggling Tools, etc. No cheap trash, but every article of finest finish and in perfect working order. Send 10cts. for catalogue. THOS. W. YOST, 1-1t* 36 North Ninth street, Philadelphia, Pa.

HOW TO BECOME A FIRE-KING.—A chemical receipt which will enable any person to perform astonishing feats, such as handling balls of fire, dancing upon red-hot plates of iron with the bare feet, handling red-hot bars of iron, fire-eating, etc., sent to any address for one dollar. Address W. A. F., Box 1,230, Joliet, Ill. 1-1t*

OLOF BULL'S (violinist) address wanted. Much to his advantage. G. PAUL SMITH, Unadilla Forks, Otsego Co., N. Y. *

FOR SALE—Band Wagon, nearly new; made by Bruce & Son, Cincinnati. Cost $400. Will sell at a bargain. For particulars address JOHN COLMAN, Waynesville, O. 1-4t*

MUSICAL.

Continued from page 15.

CHARLES E. FORD'S Comic-opera Co. played in Norfolk, Va., March 20, Wilmington, N. C., 21, going to Columbia, S. C., 22, Charleston 23, 24, Savannah, Ga., 25, Augusta 27, Atlanta 28, 29, Montgomery, Ala., 30, Mobile 31, April 1, New Orleans 3 to 15.

DONAVIN'S ORIGINAL TENNESSEEANS are due in Nebraska City, Neb., March 22, Hamburg, Ia., 23, Shenandoah 24, Malvern 25.

THE MCNEIL FAMILY and Sam K. Hodgdon Concert Co. played Indiana, Pa., March 20, Jallitzin 21, and are due in Milesburg 22, Renovo 23, Driftwood 24 and Cameron 25.

THE HOTCHKISS FAMILY concertized in Webster, Mich., March 13, Battle Creek 14, Schoolcraft 15, 16, Constantine 17, White Pigeon 18.

CRESSVILLE, cornet-soloist, now with Barlow, Wilson, Primrose & West's Minstrels, and who is recommended by the managers of that company and by Eddie Fox, leader of orchestra, as a most competent performer, has engaged with M. B. Leavitt for the season of 1882-3.

COL. MAPLESON'S Her Majesty's Opera Company will sing Meyerbeer's "L'Africaine" at the Academy of Music, Philadelphia, April 4.

ANNA LOUISE CARY favored the patrons of Manager T. B. Pugh's Star Course with a concert at the Academy of Music, Philadelphia, March 20. Large audience.

PATTI will appear at the Chestnut-street Opera-house, Philadelphia, in operatic performances March 28 and afternoon April 1. The opera on the former occasion will be "La Traviata," and on the latter "Lucia Di Lammermoor."

A CONCERT is to be given at Tweddle Hall, Albany, N. Y., March 23, in aid of Bennington Battle Monument Fund. It will be under the auspices of Gov. Cornell, and the following artists are announced: Frank Gilder, W. H. Lee, Alfred De Sere, Walter Emerson, G. B. Van Santvoord, Mrs. Helen Carter, and the Misses Julia May and Maggie Eager.

BLIND TOM at the Greenlaw Opera-house, Memphis, Tenn., played to a fair attendance March 15, 16, 17, 18.

RICE'S COMIQUE OPERA COMPANY sang in Leubrie's Theatre, Memphis, Tenn., to fair business March 16, 17, 18. Our correspondent says: "It having been reported that the company were financially embarrassed in New Orleans, Mr. Rice desires it stated through THE CLIPPER that the report is incorrect. The company opens at St. Louis 19, and Cincinnati 27, for one week each."

A B-FLAT CLARIONET-PLAYER, who can play B-flat tenor in brass, is wanted for a circus band. Address Frank Morris, as per advertisement.

THE MCNEIL FAMILY and Sam K. Hodgdon Concert and Comedy Company, after a successful season through the South, are now homeward bound, and are reported to be doing an excellent business in the coal regions of Pennsylvania.

THE ADDRESS of Olof Bull, violinist, is wanted by G. Paul Smith. See card elsewhere.

COLORED VOCALISTS are wanted for the season of 1882 with the Exoduster's Combination, to appear in a musical drama entitled "Exodus." Dennis Jones Jr. is the general manager of the combination, and his address, with further particulars, can be found in our advertising department.

A DOUBLE-BASS and tuba-player can be engaged. See R. S. Browne's card.

A PIANIST, posted in variety business, wants an engagement, as advertised by Frank D. Stanley.

VAN VELSOR'S bass-drum and cymbal beater, a useful article, especially for small orchestras, can be found advertised in B. B. Dale's card elsewhere.

THE BOSTON Ideal Opera Company appear at Low's Opera-house, Providence, R. I., March 25.

CLARA LOUISE KELLOGG was up for a second "farewell" concert at the Detroit (Mich.) Opera-house March 20. The Emma Abbott Opera Company give two performances at the same house 22, producing "Patience" and "Martha."

THESE ARTISTS appeared in sacred concert at the Opera-house, Hartford, Ct., March 19: Miss Blanche Roosevelt, soprano; Florenza D'Arona, contralto; A. Montegriffo, tenor; Luigi Lencioni, baritone; Carl Lanzer, violinist; Lizzie Priest, pianist; Carl Von Schiller, director.

THE STRAKOSCH ITALIAN-OPERA TROUPE did a fair business at Olympic Theatre, St. Louis, last week, and are now at Haverly's, Chicago. Rice's Surprise Party opened March 19, for one week. They will be followed by Robson and Crane 26.

A MUSICIAN wants an engagement with a circus band. See A. B.'s card.

THE BOSTON IDEAL OPERA CO., who were in Worcester, Mass., March 20, Springfield 21, are due in New Haven, Ct., 22, Meriden 23, Hartford 24, Providence, R. I., 25, Lawrence, Mass., 27, Portland, Me., 28, Saco 29, New Bedford, Mass., 30, Lynn 31, Waltham April 1.

ATKINSON'S "JOLLITIES" sang in Holyoke, Mass., March 20, Northampton 21, and are to sing in Greenfield 22, Keene, N. H., 23, Orange, Mass., 24, Fitchburg 25, Clinton 27, Worcester 28, Hudson, N. Y., 29, Ballston 30, Troy 31, April 1, Albany 3, 4, Haverhill, Mass., 5, Chelsea 6, Dover, N. H., 7.

MUSICAL NOTES FROM CHICAGO.—Remenyi, assisted by Carreno, Miss Mason, Mr. Ross and Prof. Beale, musical-director, is to give three concerts, at Central Music Hall, March 24 and 25. ......Theodore Thomas is to conduct two rehearsals of the festival chorus next week, on which occasion a local orchestra of fifty pieces will assist......W. S. B. Matthews lectured at Hershey Hall 21 on "The Origin, Development and Completion of the Sonata Form."......Messrs. Seeboeck and Heimendahl gave a concert at Fairbank Hall 21......The pupils of Emil Liebling held a reunion at Chickering Hall 18.......The Beethoven Society will give their third reunion at Fairbank Hall 25......The veteran conductor Balatka is to have a benefit at Central Music Hall April 11.......A series of Summer concerts, under the business-management of Milward Adams, will be given by Theodore Thomas and his orchestra in the Exposition Building. The first concert will take place about June 1....... The Lyceum Concert Company gave successful concerts at Moline and Kewaunee last week......The Continental Club, in costume, gave a concert at Farwell Hall 16.

WILSON AND VANCE, the authors of the new opera, "The Smugglers," have been tendered a complimentary benefit by General Sherman and other distinguished men, to be given March 25 at Lincoln Hall, Washington, D. C. On that occasion "The Smugglers" will be produced by the company especially engaged by Messrs. Vance and Saussa to present the opera in the principal cities of the country. The Washington Operatic Association has volunteered its assistance for the benefit.

EMMA ABBOTT'S return visit to the Grand Opera-house, Indianapolis, Ind., March 14, 15, 16 and matinee was productive of fairly good patronage. The operas of "Martha," "Chimes of Normandy" (matinee), "Patience" and "Paul and Virginia" were given in the order named.

THE STRAKOSCH OPERA COMPANY opened a season of one week at Haverly's Theatre, Chicago, Ill. March 20.

DONAVIN'S ORIGINAL TENNESSEEANS are due in Malvern, Ia., March 25, Glenwood 27, Tabor 28, Plattsmouth, Neb., 29, Avoca, Ia., 30, Harlan 31, Atlantic April 1, Red Oak 3, Clarinda 4.

SPAULDING'S BELLRINGERS played in Kingston, N. Y., March 20, Rhinebeck 21; going to Wappinger's Falls 22, Fishkill Landing 23, Brewsters 24, Plainville, Ct., 25, and Bristol 27.

HENRY CARTER, clarionet-player, wants an engagement. See card elsewhere.

BLANCHE ROOSEVELT'S CONCERT COMPANY is to appear at the Lee-avenue Baptist Church, Brooklyn, E. D., March 22.

THE ARBUCKLE-COLBY CONCERT COMPANY appeared March 15 at the Lee-avenue Baptist Church, Brooklyn, E. D., to a light house.

MAPLESON'S COMPANY sang "Fidelio" at the Brooklyn Academy of Music March 16, and will produce "The Huguenots" 23.

THE FIFTH CONCERT of the Brooklyn Philharmonic Society occurred at the Academy of Music March 18. The house was crowded. The soloists were Mrs. E. Aline Osgood, Emily Winant, Georg Henschel and Theodore Toedt. The preliminary rehearsal 17 was also largely attended.

STANLEY GREY of the San Francisco Minstrels says that "Wait Till the Clouds Roll By," is one of the most successful songs he has ever sung. It is published by T. B. Harms & Co., who advertise the price.

CHARLES E. FORD'S Comic-opera Company gave a round of operas at Ford's Opera-house, Baltimore, Md., closing March 18, and were well patronized. Route: Norfolk, Va., 20, Wilmington, N. C., 21, Columbia, S. C., 22, Charleston 23, Savannah 24, Augusta 26, Atlanta 27, 28, Montgomery 29, Mobile 30, New Orleans April 3, for two weeks.

THE CINCINNATI MUSICAL FESTIVAL will take place May 16, 17, 18, 19, under Theodore Thomas' direction. Mme. Materna, Mrs. E. A. Osgood, Elizabeth Hetlich, Adah B. Wilson, Elenora Kopp, Annie Louise Cary, Emma Cranch, Wm. Candidus, Theo. J. Toedt, Geo. Henschel, Franz Remmertz, M. W. Whitney, T. J. Sullivan are among the vocalists engaged. Geo. E. Whiting, organist; Herman Brandt, violin; F. Dietz, trumpet, have also been engaged. There will be a choir of boys from the public-schools, a festival chorus and grand orchestra. Arthur Mees is the chorus-conductor. Mozart's Requiem, Beethoven's Symphonies in F and A, Handel's Dettingen Te Deum, Bach's Passion-music, selections from Wagner's works, Berlioz's Fall of Troy from "Les Troyens," Gilchrist's prize composition "The Forty-sixth Psalm," and numbers from Schumann, Schubert, Mendelssohn and Liszt are among the selections.

AT THE ACADEMY OF MUSIC, Philadelphia, March 16, the Royal Handball Ringers and Gleemen of London concertized in T. B. Pugh's "Star Course." Great attendance.

KING KALAKAUA has joined the ever-increasing throng of song-writers, and is trying to captivate his native subjects with "Sweet Lei Lehua," a number of verses from the royal pen, which a cross-grained critic says have neither sense nor beauty. They have been put to music by a Prof. Berger. The song is said to be favored by the Honolulu folks as something unusually good.

"HAST THOU NO PITY IN THY HEART" and other songs in the popular vein are noticed in John E. Rutledge's card elsewhere.

THE FAT TEMPLETON OPERA COMPANY performs in Ottumwa, Ia., March 21, 22, Sioux City and St. Paul to April 1, and then travels East, playing in Brooklyn, N. Y., May 1.

OGLESBY'S TROUBADOURS performed in Soloman, Kas., March 13, Minneapolis 14, Delphos 15, Beloit 16, Concordia 17, Mankato 18.

VARIETY HALLS.

Only Sleeping.

[GEORGE T., ONLY SON OF M. C. HEALY AND MISS ELLA SAUNDERS, DIED MARCH 9, 1882, AGED 16 MONTHS.]

He is not dead, but only sleeping,
Though death is stamped upon his brow;
While loving friends are softly weeping,
He is with the angels now.

He is not dead, but only sleeping,
Free from trials, care and pain;
Safely in the angels' keeping,
He will never weep again.

He is not dead, but only sleeping
With the holy and the blest;
He's received the welcome greeting—
Now our little one's at rest.

New York, March 16, 1882. UNCLE PETE.

MRS. MARK HUGHES desires through THE CLIPPER to thank the professionals who played at a benefit for her in the Theatre Comique, South Pueblo, Col., shortly after her husband's death, and to acknowledge the receipt of $82, which the performance netted; also to thank Dan Shelby of Chicago, Ill., for a donation of $14, and the management of the London Theatre for kind assistance. She says that her husband did not die of smallpox in the pest-house in Chicago, Ill., but had recovered from that disease, and died at his home Feb. 6 of a disease of the lungs and heart, and that he was 31 years and 8 months old.

AT THE COLISEUM THEATRE, El Paso, Texas, the company for the week ending March 11 included Harry F. Seymour, Tommy Rosa, George Hill, Miky Cohen, Geo. Murray, the Walsh Bros., Minnie De Witt, Annie and Mary Milton, Irene Orsmun, Minnie Howard, Nellie Abrams, Jennie Ashley, Maud Dillon, Minnie Gilbert, Jessie Banks and Ada Kline. Closed 11: Mary and Annie Milton. To have opened 13: The Daltons—James and Thomas—and Clara Boyle. Business is reported as big. Specialty ladies are wanted there. Address Wm. Womble, manager. Harry F. Seymour is stage-manager.

FIRST-CLASS SPECIALTY ARTISTS, pantomimists, a brass band and orchestra and agents are wanted for the season of 1882-3 with the Standard "Humpty Dumpty" and Specialty Company; and the Nunn Brothers, A. L. Goss and the Bush Brothers' bands are requested to communicate with Andy Morris, as per advertisement. Managers of opera-houses are also requested to note the advent of this new organization.

JULIA WALCOTT and May Raymond were to have opened at the Theatre Comique, Butte City, M. T., March 20. Departures: Mlle. Lorraine, A. Lawrence, Harry Leavitt and Jennie Allen.

THE B. C. HART SONGSTER is advertised in this issue.

T. M. HENGLER, the merry minstrel, at present meeting with success in this city, has been re-engaged for March 27.

THOMAS CARTER, motto-vocalist, and Lizzie Anderson, seriocomic and jig-dancer, have open dates. Address as per card.

LANGDON & ALLISON'S Dramatic and Specialty Combination opens for one week March 27 in the Park Theatre, Detroit, Mich.; thence to the Coliseum, Cincinnati, O., April 3, Adelphi Theatre, Buffalo, N. Y., 10, Novelty Theatre, Albany, 17, Monumental Theatre, Baltimore, Md., 24, one week each.

AT SLENSBY'S FAVORITE THEATRE, Milwaukee, Wis., the announced arrivals March 20 were Bob Mulligan, Eva Bennett and Jennie Southern. Dick Hunter has been appointed stage-manager.

IN ERROR.—Our correspondent in Grand Rapids, Mich., who sent us the information that Charles Glidden and Pauline Ames were married there recently had been imposed upon. Mr. Glidden writes that he is unmarried, and S. H. Baughman says that Pauline Ames is his wife.

AT THE ATLANTIC THEATRE, Terre Haute, Ind., announced for March 20 were the Seamans, the Shepards, Rose Hall, Dolan Bros., Emma Kirbey and Dan Armstrong. Closures 18: Stanford and Russell, Carroll and Walters, Ada Elliott, Ada Mortimer, Wm. Castillat and Katie Reams.

AT THE THEATRE COMIQUE, Minneapolis, Minn., Tom and Morton Cassidy, Della Cooke and Nellie Noville closed March 18. Billy Wells, Grace Sylvano, Mlle. Montague, and Frank and Bessie Carlton were to have opened 20.

JOHN F. GARSED, treasurer, and E. A. Richwine, assistant-treasurer of the National Theatre, Philadelphia, benefited there March 17, to an audience that packed the house. In addition to the regular company for the week, the Four Murray Brothers and the Ramirez Family volunteered. The beneficiaries were each presented with a gold watch and chain, the gift of Manager Thos. F. Kelly. The presentation took place on the stage, the presentation speech being made by Chas. Young, a member of the dramatic company, and responded to by Jos. P. McCall, stage-manager. During their respective acts, Tommy and Annie Dayton, Little Ada Melrose and the Ramirez Family were presented by the beneficiaries with flowers.

IN THE CASE of August Pfeiffer, stage-carpenter of the International Comique, Philadelphia, charged with assault and battery upon Harry A. Lindley and stealing his watch and chain, as reported in last week's CLIPPER, a verdict of not guilty was rendered in the Philadelphia Court of Quarter Sessions March 17, with the consent of the prosecution, who paid the costs. Pfeiffer withdrew a countercharge of assault and battery which he had made against Lindley.

BEN W. BROWN, manager of the Atlantic Theatre, Newark, N. J., was presented by the proprietors with a gold watch, March 11. The arrivals at that theatre 20 were the Four-in-hand, Murphy and Mills, Isabella Ward, and Ford and Knowles.

PARKER AND DONOVAN, Trudell and Rowan, Dell Trudell, Maggie May and Prof. Harry Ghante, joined Sullivan's Hibernian Blondes in Hamilton, O., recently.

UNITED.—Henry F. Seymour and Minnie Howard were married by Judge Edwards in Dallas, Texas, Feb. 6.

PROF. ALEX. DAVIS, the well-known ventriloquial artist, now with Geo. H. Adams' troupe, is studying the art of legerdemain, and has a complete outfit in that line of accessories necessary to give an entertainment of from one-half hour to two hours in length. He entitles it "Pleasant Moments," and advertises that he will give notice when he is at liberty.

HARRY L. LEAVITT and Jennie Allen, German sketch-artists, have received many complimentary notices from the managers with whom they have been engaged. They publish elsewhere several testimonials to their cleverness. Their first open date is May 29.

ALICE DAILY, song-and-dance artist, announces that her time is all filled. See card. She is making quite a point with her song-and-dance "Pretty Little Queen."

A VARIETY THEATRE, near New York, is for sale, as advertised by W. H. Brown.

THE NEW FACES at the American Theatre, Hartford, Ct., March 20, were Harry Thorne, McVickers and Saunders, Mabel Leonard, John Fenton, Frank Jones and Alice Montague. Departures 18: The Gregory Bros., Morton and Bryant, Millie La Font, the Sparks Bros., Alice Gleason and Coleman and McCarthy.

VARIETY people and curiosities are wanted for a museum by "Manager," who advertises.

AT THE HOWARD ATHENÆUM, Boston, Mass., Leavitt's Rentz-Santley Burlesque Company drew good houses and gave a good show. They left March 18. This week the Harrisons opened in "Photos." Frank White has been re-engaged by Manager Harris as stage-manager for next season. Jarrett & Rice's "Fun on the Bristol," Barry & Fay's "Muldoon's Picnic" and Buffalo Bill are near engagements at the Howard.

BUSINESS last week at the Boylston Museum, Boston, Mass., was up to the usual good standard. Departures March 18: Lillie Wood, Palles and Cusick, and Lawrence and Baldwin. Opened 20: Roche and Burnham, Cardelle and La Rose, Alice Gleason, M. C. Haley, and Ella Saunders and Frank T. Morton.

LEVANTINE'S THEATRE, Albany, N. Y., offers dates to managers and agents. Particulars are given in Fred Levantine's card, in which there is also a special notice to variety performers.

JOHN E. HENSHAW and May Ten Broeck are among the leading features of Hyde & Behman's Company No. 1. They can be addressed in care of this office.

THE CLARKS—Edward and Alice—who leave for England about May 1, will return to America for the season of 1882-3, and can be engaged through J. A. Brown's agency.

EDWARDS AND MORTON, eccentric, grotesque and high-kicking song-and-dance artists, are recommended by Manager Heumann of the National Theatre, this city, as first-class in their line. They would like to hear from managers of minstrel or variety companies. See card.

MINNIE LODEN has entirely recovered from her illness, and is singing at the Tivoli Theatre, Denver, Col.

THE NEW YORK STAR COMBINATION played in Whitesboro, N. Y., March 14, 15, Frankford 16, St. Johnsville 18, 19, Fort Plain 20.

THE RENTZ-SANTLEY COMPANY began a week's engagement at Hyde & Behman's Theatre, Brooklyn, L. I., March 20. Business large. Closed 18: Hyde & Behman's Star Specialty Combination.

THE BROADWAY THEATRE, Brooklyn, E. D., will open under a new management March 25, and first-class artists are wanted.

THE DEPARTURES from Cain's Gem Theatre, Bradford, Pa., March 18, were Farrell and Ryan, Lizzie Mulvey and Alice D'Estell, D'Ome and Amann, Tom and Clara Maxwell, Smith and Leopold, and Daisy Norwood. Arrivals 20: Kelly and O'Brien, the Four Emeralds, the Whitneys, the Durell Twin Brothers, John and Sadie Thompson, Harris and Wood, Pauline Batcheller and the Hermans. The company close 23, and play in Cain's Opera-house, Bolivar, N. Y., 24, 25.

SPECIALTY PEOPLE and musicians, to open April 10, are advertised for in another column.

AT THE COLISEUM, Cincinnati, Fredericks, Gloss and La Van, the Royal Russian Athletes; the Wesleys, Skinner and Bingham, the Electric Quartet, Ida Storms, the Randolph Children, Maude Leigh and the Dutch Mendels opened March 20.

MAGGIE MAY, Lottie Cushman, Frank Harris, and Parker and Donavin were the new arrivals at the London, Cincinnati, March 20. The departures 19 were the Trudells and John Foster. Business is very good, and this has induced the management to charge for admission on Saturdays and Sundays.

AT THE ELDORADO, Cincinnati, Chas. H. King, Sam. Roberts, Nellie Roberts, Minnie Gray and Geo. Shay opened March 20. Closed 18: Haley and Flynn, Prof. Weitzmann and Louise Lyle. Business good.

MCQUADE AND ALBION, who opened at the London, Cincinnati, March 13, were discharged after the first night by the management for alleged incompetency. They brought action 15, before Justice Schroder, claiming salary for the week. The case is set for trial this week.

AT GILMORE'S ZOO, Indianapolis, Ind., on March 20 the new people were Ophelia Starr, J. Arthur Doty, Hawkins and Collins, Madge Ashton, Eddie Edwards, Francis Norton, J. F. Byrne and wife, Sheerans, Williams and Ryan, and Carrie Brower. Closed 18: Julia Bennett, Fisher Bros., Tillie Elotte and Lizzie Shefferl, Rose Hall, Dixey and Leyton—Harry and May—Forrests—Bill and Nola—Virginia Trio, and John Leach, whose afterpiece, "Trouble in a Chinese Wash-house," closed the bill.

AT THE ACADEMY OF MUSIC, Pittsburg, Pa., Quilter and Goldrich, Charles A. Gardner, the Virginia Trio, Polly McDonald, Dyllyn, John B. Willis and May Adams, the Morello Brothers, James McDonald, Thomas and Clara Maxwell, Daisy Norwood, Dan Sully, Frank H. White, Lillian White and Lucy Clifton were to have opened March 20. Closed 18: Dutch Daly, the Emeralds—Russell, Kennedy, Magee and Conway—the Durell Bros., Hallen and Hart, the Powerses, Marlow and Hart, Blanche Moncrief, and Frank Campbell. Crowded houses greeted them.

"UNCLE TOM" was produced at the Criterion Theatre, Chicago, Ill., March 20. The olio embraced Karl Brothers and Baldwin, Minnie Thompson, McGlone and Lacy, Frank Lawton and Charles Glidden. "The Two Wanderers" was withdrawn 19. Departures: The Garrettas, Laura Lee, the Lorbeys and Canfield and Homer.

THE ARRIVALS at the Lyceum Theatre, Chicago, Ill., March 20 were Blanche Webster, Howard Dorr and son, Emma La Mause, Leonzo, John and Lottie Burton, Harry Eades, and Downie and Thorne. Departures 19: Maude Leigh, Banker and Wells, Albion Brothers, Gilmore Sisters, Manning and Drew, and Hawkins and Collins.

BEN COTTON and daughter opened at the Academy of Music, Chicago, Ill., March 20 in "True Devotion." In the olio are Delvan and Tracy, Laura Lee, Dan and Gussie Hart and Little Katie Hart. "Across the Atlantic" was withdrawn 19. Departures: Frank McNish, the Leland Sisters, Nimmie Kent, and Charles Glidden.

THE HYERS SISTERS and Slayton's Jubilee Singers opened at the Olympic Theatre, Chicago, Ill., March 20. Departures 19: Dan Sully, the De Voy Sisters, Charles Diamond, the Wesleys, Madge Alston, El Nino Eddie, the Mendels, Mabel Pearl, Mayers and Smith, Venus, McGill and Welch, and M. O'Reardon.

THOSE OPENING at Smith's Bijou Theatre, Indianapolis, Ind., March 20, were Mr. and Mrs. Joe Allen, Nelton, Crescent City Trio, Frank Campbell, Grace Burton, John Brace, Annie Hart, McGill and Welch, and Woods and Reagan. Closed 18: Jennie Welsh, Chas. O. and Gertie Seaman, Viola Wray, King Sarbro, Mlle. Sarbro, Vernon and Hasson, Lamont Trio (acrobats), Turners and Ralph Bray. The Apollo Theatre, Evansville, Ind., has been added to the circuit of which the Bijou is a factor.

THE CAPITAL THEATRE, Washington, D. C., did a handsome business the past week. Hyde & Behman's Star and Specialty Novelty Company, under the management of John S. Leese, was the attraction March 20. This company comprises Watson and Ellis, the Martell Family, John and Louise Till, Clara Moore, McAvoy and Rodgers, Alfred Liston Alice Hutchings, and the Martell Brothers. Big house. All of the company that appeared last week, closed 18.

CLINE'S ADELPHI THEATRE, Grand Forks, D. T., will be reopened March 27, with the stage and dressing-rooms rebuilt and the auditorium improved. Artists of ability, including a good team, can secure dates by communicating with H. H. Cline, proprietor.

MALVILLE AND WHITING, gymnasts, and May Waldon, seriocomic, have been meeting with success during a Southern tour, and are now performing at the Coliseum Theatre, Kansas City, Mo. First-class managers can address them in care of this office. Their first open date is June 12.

SENATOR FRANK BELL, says Manager Ed Perry of the Palace Theatre, Denver, Col., "has made the biggest hit in this city."

THE THEATRE COMIQUE, Providence, R. I., includes in its programme this week "The Funny Grotesque Four," Seamon, Somers and Girard Brothers—W. F. Carroll, Allen Sisters—Clara and Louise—Mason and Titus, Lillie Ellis, Gregory Brothers, and Lew Baker.

ANOTHER OPINION of Richmond's play "Our Candidate," to be produced in Brooklyn, N. Y., next month, is published in our business department.

AT THE OPERA-HOUSE, Richmond, Va., no new attractions appeared the past week. George Leslie and Prof. Burgauer closed 15, Nelly Forrester 19. Paus and Lilly La Petre and Minnie McEvoy were announced to open 20. Good houses continue.

HAMILTON'S VARIETIES, New Orleans, La., says our correspondent, "has changed hands, J. Teen having secured Mr. Hamilton's interest, and he is conducting the house in a reputable manner. Lillie Hensley, a miss of 16 years, of prepossessing appearance, good stage presence, and endowed with natural vocal abilities, has returned to the stage after a year's absence. She belongs to a family well-known in the profession, and under their tutelage bids fair to become a valuable acquisition to the variety stage. James Mack opened 13, Frank Forest closed 17 and Johnson and Swain 19."

LEAVITT'S RENTZ-SANTLEY COMPANY is due in Providence, R. I., March 27, 28, 29, Springfield, Mass., 30, Hartford, Ct., 31, Holyoke, Mass., April 1, Newport, R. I., 3, New Bedford, Mass., 4, Taunton 5, Fall River 6, Portland, Me., 7, 8, Manchester, N. H., 10, Haverhill, Mass., 11, Lawrence 12, Lowell 13, Chelsea 14, Lynn 15.

MONS. VANTINI was recently presented by his wife (Bessie Randolph) in Red Bank, N. J., with a 10lb daughter.

ED. C. SMITH of Smith and Leopold, musical artists, was very sick during the past week in Bradford, Pa., with malarial fever and diphtheria. His doctor says he will be able to resume work March 27.

LEAVITT'S NOVELTY COMPANY are to play in the Bush-street Theatre, 'Frisco, Cal., in June next.

MANAGER JOE LANG took his benefit at the Adelphi, Buffalo, March 15. The house was crowded to suffocation. The receipts are said to have been nearly $1,400. Mr. Lang was presented with an elegant gold watch said to be valued at over $600, and floral testimonials were numerous.

MAY VERNON, Sadie Hasson, Jessie Boyd, Dave Oaks, Allen and Kenan, J. W. Saunders and McJames opened an engagement at the Theatre Comique, St. Louis, March 20. John Hogan, Lizzie Mowbray, Annie Cushman and Mollie Leroy closed 19. Business light.

ADA NEWCOMB, the Mitchells, Paul Hamlin, Walter Mack and Gracie Marston began March 20 at Crystal-palace Theatre, St. Louis. Della Sheppard, C. J. Williams, Wade and Leclede, Carrie Brower, John and Della Sheppard and Ophelia Starr closed 19. Business fair.

AT THE THEATRE COMIQUE, Richmond, Va., the attendance continues good. Sinclair and Eldon and Eugenia Natowitz opened March 20. Fannie Valado closed 19.

CARRIE AVERY, Ada Elliott, Stanford and Russell and Pell and Lewis commenced at Esher's Theatre, St. Louis, March 20. Billy Welch, Benne Hart and Larkin and Casey closed 19.

THE BIG FOUR COMBINATION opened a week's engagement at the Park Theatre, Detroit, Mich., March 20. Sid C. France in "Marked for Life" held the boards the past week, and succeeded in attracting good audiences. A very fair olio was presented incidental to the drama, the participants including Joe and Annie Burgess, Annie Boyd, Williams and Sully, Harry G. Richmond and Carrie Lavarnie.

AT THE ADELPHI, Buffalo, N. Y., Mr. and Mrs. Jerry Cohan, J. W. McAndrews, Lizzie Mulvey, Alice D'Estelle, Smith and Leopold, Georgie Melnotte and J. A. Stevens were the newcomers March 20. Left 18: Cool Burgess, Louisa Vavasour, the Harringtons, Kitty Sheppard, Frank Livingstone, Harris and Wood, Alice Sherwood, and the Herrmanns.

MALE AND FEMALE ARTISTS are wanted at the Globe Theatre, Leadville, Col. Address Chas. Boyd, manager.

SPECIALTY ARTISTS are offered long engagements at Brinnan's Variety Theatre, Marinette, Wis. Address Jack Brinnan, proprietor.

HARRY MINER'S Comedy Four Co. opened at the Buckingham Theatre, Louisville, Ky., March 20, for one week. Hyde & Behman's "Muldoon's Picnic" Co. No. 1 closed 19, after a week of fair business. They played in Madison, Ind., 20, Maysville, Ky., 21; thence to Portsmouth, O., 22, Ironton 23, Pomeroy 24, Marietta 25, Cocheaton 27, Massillon 28.

AT CAMPBELL'S GARDEN THEATRE, Hunter's Point, L. I., the arrivals March 20 were Walton and Edwards, Ada Hansom, Golden and Tobin, Nellie Erne, O'Brien and Morton, and Jack Mitchell. Departures 18: The two Smiths, Johnny O'Conner and Flora Willis, and Andy Rogers and Carrie Ward. Lucille Campbell had a large house at her benefit 15.

ROSE MARRETTA, aerial-gymnast, who has been an attraction for the past twenty weeks at the Globe Theatre, Leadville, Col., where she can be addressed, would like to engage for the tenting season.

KITTY MCDERMOTT, Eva Emerson and Lizzie Hunter opened at the Odeon Theatre, Baltimore, Md., March 20. Nellie Bland and the Ryans closed 18.

WILLIAM E. SLAFER, leader of the orchestra at the Capital Theatre, Washington, D. C., was presented March 18 with a beautiful gold Elks' badge, valued at $50, by the orchestra of the theatre and many of his friends among the musicians of Washington.

J. W. WALLACE, W. H. Danvers (an old Philadelphia favorite warmly welcomed back), J. M. Bradford, Mrs. W. N. Drew, Price Bros., Maud Revelli, Hughey Carter, Annie Price, Styles, Kearney and Barron Bros., and Thompson Bros. were the attractions at the American Theatre, Philadelphia, March 20, on which date there was a light house. Same company till March 27. Last week's business very bad.

WALLY PRICE, the well-known variety performer, was admitted March 19 to the Pennsylvania Hospital, Philadelphia, where he now lies with a compound fracture of the left leg, caused by his falling on the pavement near his residence, 421 Lombard street, Philadelphia.

RICE'S "EVANGELINE" Opera-bouffe and Burlesque Company, under the management of Ernest Stanley, opened at the National Theatre, Philadelphia, March 20 in "Evangeline" to a great house. Same bill all of current week except Thursday and Saturday afternoons, when "Babes in the Wood" will be given. Last week's business immense.

AT LEVANTINE'S NOVELTY THEATRE, Albany, N. Y., the arrivals March 20 were Marie Jasper, Oscar and Josie Sisson, Maggie Walker, Emile Ames and J. N. Rentfrow, Long and Russ, Graham and Butler, Harry Mills, Elviro, Wardell, W. P. Halton and Frank Speigle. The benefit tendered Manager Levantine Tuesday afternoon and evening of the past week was a great success. The house was literally jammed at each performance. Satin programmes were distributed as souvenirs. Business the remaining nights was good. Closed 18: Charles S. Rogers and Mattie Vickers, Ella Wesner, J. W. McAndrews, Nellie Hayne, Barlow Brothers, Filson and Errol, Major Burke, Polly Daily and Neil Smith's Dog-circus.

AT WOODLAND GARDEN, Louisville, Ky., the following people appeared afternoon and night Sunday, March 19: Dick Baker, Rose Hall, Erba Robeson, Redmond and Blake, the Forests, Fisher Bros., and Frank Foster.

AT THE INTERNATIONAL COMIQUE, Philadelphia, the attractions for the week commencing March 20—on which date there was a good house—were Nellie Hague, Quadenfield and Minnie Martin, Conley and Ross, Carrie Ward, Hanley and Hogan, Leonard and Jones, Daisy Kernell, Chas. Worley, Harry Bernard, Emma Johnson, and Wesner Sisters. Wm. Thompson, treasurer, and Jerry McColgan and Thos. O'Neill, doorkeepers, will benefit March 24. They will present a very attractive bill, introducing, among other volunteers, John H. Clark, Johnny Reilly, of New York; Jimmy Ryan, Harry Pizor, Young McCoy, Young Goldie, Mike Cleary and Tom Titt, boxers; John Rowantree, Irish piper, and Chas. Tapper, reel and jig dancer; Harry Jefferson, negro comedian, and John Kline, Irish song-and-dance man.

MILLER'S NEW THEATRE, Philadelphia, favored a large number of its patrons with a season of enjoyment March 20. The attractions for the week then commencing comprised the Megatherian Four—Kelly, O'Brien, Devaney and Lyons; La Verde Sisters—Belle and Lillie; Dick Morosco and Kitty Gardner, Marr Brothers, La Martine Brothers, Perry and Lulu Ryan, Harry Blakeley, Howard and Denier, J. O. Hall, Fanny Prestige and Henrietta Corbett. Attendance big last week, during which the Harper Brothers made an immense hit by their one-legged acrobatic songs and dances.

THERE WAS a great audience at the Grand Central Theatre, Philadelphia, March 20, the company for the week then commencing consisting of Lizzie Simms, Weston and Hanson, Frank Bolton and Ada Bradford, Geyer and Mack, Amy Nelson, E. D. Davies, Mlle. Lepri and English Ballet Troupe, the Horse-shoe Four, Love Sisters, F. B. Carr and J. J. Quinlan, Clipper Quartet, J. C. Stewart, Charley Reynolds and Jas. S. Maffit and W. H. Bartholomew. Immense business last week.

SPECIALTY-ARTISTS, coryphees and a burlesque actress are wanted at once at the Metropolitan Theatre, this city, and E. G. Wolcott is requested to communicate with R. Fitzgerald, manager, as per advertisement.

COMBINATIONS can secure Aberle's Theatre, this city. See card elsewhere.

SNELBAKER'S MAJESTIC COMBINATION opened at the Monumental Theatre, Baltimore, Md., March 20. Rice's "Evangeline" party did a large business week closing 18. They went to Philadelphia.

MINNIE OSCAR GRAY, Wm. T. Stephens, the Melrose Sisters, Mullin and Mills, Carl Hertz and Ada Melrose opened at the Front-street Theatre, Baltimore, Md., March 20. Harry Amlar, Prof. J. White, Gus Hill and Blanche Webster closed 18.

THE LEASE, etc., of the Mulberry-street Theatre, Newark, N. J., is advertised for sale, and combinations can secure vacant dates after March 27 by applying to L. Waldmann, manager.

HARRY GARDNER, P. H. Graham, Jennie Ward, Bertha Marshall, Clark and French, and Carrie Lewis were to have opened at the Tivoli Garden, Pittsburg, Pa., March 20. Closed 18: Bob Wallace. Last week Joseph Slapwick, expert rifle shot, was presented with a gold badge.

THE MULDOON-WHISTLER COMBINATION appeared at Comstock's Opera-house, Columbus, O., March 13, 14, 15, to light business; thence to Newark, O., 22, Zanesville 23, Chillicothe 24, and Portsmouth 25.

MCKEE AND BARKER can be engaged by addressing as per card.

WM. M. DAVENE will manage a combination the coming season, including many strong features. It will be headed by the celebrated French Troupe Davene, acrobatic performers; and will also include Ella Wesner, male impersonator; Miss St. George Hussey, male character artist; the Villion Bicycle Troupe; Fanny Bernard, change artist and serio-comic vocalist; the Cawthorns, Irish and Dutch comedians; Boyd and Sarsfield, in plantation sketches; Lizzie Derious and Allie Smith, song-and-dance performers, and Sheehan and Coyne, in their specialties. The season opens in New York in September. J. Alexander Brown is the agent, and he is now arranging time. See card.

NEGRO MINSTRELSY.

MCINTRYE, BELMONT & HEATH'S MINSTRELS are reported as having disbanded after the close of their engagement, March 18, at the Coliseum, Cincinnati.

BILLY MCALLISTER of Troy has been dropped from the Haverly Mastodon Consolidation, and is to join his old manager Baird till hot weather. After Summering at his home in Troy it is not unlikely that he will again assume the managerial reins.

BARLOW, WILSON, PRIMROSE & WEST'S MINSTRELS commence a week's engagement at the National Theatre, Washington D. C., March 27.

CHAS. A. CRUSOE has left the minstrel business. See card.

For Continuation of Show News and Latest News by Telegraph see page 8.

MADISON-SQUARE GARDEN.
$55,000 RECEIVED IN SIX DAYS.
SECOND WEEK OF PHENOMENAL SUCCESS.
CONTINUATION OF THE OVERFLOWING HOUSES.
P. T. BARNUM'S
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GREATEST SHOW ON EARTH, in union with the
GREAT LONDON CIRCUS.
(Positively no free tickets to anyone.)
Seven complete shows combined in one.
The little treasure, THE $300,000 BABY ELEPHANT.
Three circus companies in three huge rings.
Two immense menageries with the rarest animals. Two hundred of the most expert performers. Great museum of living human curiosities. Trained elephants, camels, giraffes, zebras, lions, tigers, etc.; fat people, skeletons, giants, dwarfs, midgets, Zulus, Japanese, etc.; four-legged girl, wild men and countless other features.
Monster matinee every day at 2; evening performances at 8. Doors open one hour earlier. 1-tf

HAVERLY'S FIFTH-AVENUE THEATRE.
Every Evening Until Further Notice.
ANNA DICKINSON ANNA DICKINSON
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as
HAMLET,
HAMLET,
supported by a carefully selected company.
MATINEE SATURDAY AT 2. 1-1t
ANNA DICKINSON..............as..............CLAUDE MELNOTTE

GRAND OPERA-HOUSE.
JOHN F. POOLE & SARAH DONNELLY..............Lessees
RESERVED SEATS (Orchestra-circle and Balcony), 50c.
ENTHUSIASTIC AUDIENCES
WILDLY CHEERING
THE WORLD.
THE WORLD.
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THE WORLD.
MATINEES WEDNESDAY AND SATURDAY. 1-1t

BIRCH AND BACKUS' SAN FRANCISCO MINSTRELS. OPERA-HOUSE, Broadway and Twenty-ninth street.
The Inimitable Gibraltar of Minstrelsy.
Reappearance of Chas. Backus.
Copious Draughts of Liquid Mirth.
103D TO 109TH PERFORMANCE OF PATIENTS.
The Grandest Minstrel Company on Earth.
Table D'Hote for Laughter Gourmets at 8 P. M.
Matinee Saturday at 2. Seats Secured.
Tickets for Actors' Fund Benefit.—Sale commences March 22. 1-1t

THEATRE COMIQUE,
728 AND 730 BROADWAY.
HARRIGAN & HART..............Proprietors
JOHN E. CANNON..............Manager
EVERY EVENING THIS WEEK,
HARRIGAN AND HART,
HARRIGAN AND HART,
in Edward Harrigan's new comic play, entitled
SQUATTER SOVEREIGNTY.
SQUATTER SOVEREIGNTY.
SQUATTER SOVEREIGNTY.
New Music by Braham.
MATINEES TUESDAY AND FRIDAY 1-1t

THE ARTISTE OF THE AIR

AND THE

CONQUEROR OF GYMNASTIC SKILL,

MISS ROSE MARRETTA

ACKNOWLEDGED TO BE THE PARAGON OF PHYSICAL TRAINING.

Has exhibited a season of twenty weeks at the GLOBE THEATRE. Can be engaged for the tenting season. Apply at once to

1-1t* M. GOLDSMITH, Proprietor Globe Theatre, Leadville, Col.

1882 SEASON. SEASON 1883.

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NEW SENSATIONAL AND ROMANTIC DRAMA,

JESS JAMES THE BANDIT KING,

founded upon incidents in the life of the noted JAMES BOYS, picturing their most daring exploits in the West, OBTAINED FROM THEIR MOST INTIMATE FRIENDS, giving, true to life, the daring and most miraculous escapes of JESSE and his KNOWING, FAITHFUL HORSE NERO. NEW, STARTLING AND REALISTIC EFFECTS. A POWERFUL DOUBLE COMPANY. DRAMATIC AND SPECIALTY ARTISTS. 2 WONDERFUL EDUCATED HORSES 2—NERO AND BOTTLES. Patent rubber-shoes for horses. Padded ground cloth carried. No noise or cutting stage. The most attractive paper ever seen. A greater quantity than ever used by any other company. NO BLOOD AND THUNDER, BUT A STRONG MELODRAMA, dealing with the domestic, romantic, society and sensational.

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WILL TAKE THE ROAD EARLY IN APRIL,

AND WILL BE TONY PASTOR'S MOST SUPERIOR COMPANY. ALL DATES FILLED AT TONY PASTOR'S THEATRE. PERFORMERS KINDLY TAKE NOTICE that all the remaining weeks of present season are filled. TONY PASTOR'S NEW THEATRE, THE RECOGNIZED HOME OF MUSICAL COMEDY, open to combinations from April 10, FOR MUSICAL BURLESQUES AND COMIC-OPERA ONLY.

1-1f Address TONY PASTOR, TONY PASTOR'S THEATRE, NEW YORK CITY.

THE WORLD'S TRIBUTE TO THE GREATEST CONSTELLATION OF ARTISTS FOR SEASON OF 1882-83, UNDER THE MANAGEMENT OF

WM. M. DAVENE,

HEADED BY THE CELEBRATED

FRENCH TROUPE DAVENE,

THE MOST MARVELLOUS ACROBATIC FAMILY IN EXISTENCE. A new and startling act is in preparation, which, when produced, will eclipse all previous acts. As a fitting support to the above, notice the following: THE "BEAU IDEAL"

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THE UNAPPROACHABLE SOCIETY MALE IMPERSONATOR. "GOOD LUCK TO THE SHIP THAT BROUGHT ME OVER." THE SUCCESS OF TWO CONTINENTS.

MISS ST. GEORGE HUSSEY,

IRISH MALE CHARACTER ARTISTE.

THE VILLION BICYLE TROUPE,

3 IN NUMBER. Their performances on the bicycle have been the admiration of the public. THE CHARMING CHANGE-ARTISTE AND SERIO-COMIC,

MISS FANNY BERNARD.

IRISH AND DUTCH COMEDIANS AND MUSICAL GENIUSES

THE CAWTHORNS,

THE DELINEATORS AND PLANTATION NEGROES,

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THE MOST GRACEFUL SONG-AND-DANCE COUPLE ON THE VAUDEVILLE STAGE,

LIZZIE DERIOUS AND ALLIE SMITH.

THE HILARIOUS, MIRTH-PROVOKING FUN PURVEYORS,

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BOTH IN SPECIALTY AND AFTERPIECE.

This combination will be fully equipped with printing of the newest and most elegant designs, each with separate and elaborate litho graphs. GRAND POSTERS, HANGERS, STREAMERS AND WINDOW WORK. No expense will be spared to make this

THE COMBINATION OF THE SEASON OF 1882 AND 1883.

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Managers having open dates will facilitate business relations by communicating with MY SOLE AGENT,

J. ALEX. BROWN, DRAMATIC AGENT, 64 E. FOURTEENTH STREET.

[1-1t]

YOURS RESPECTFULLY,

WM. DAVENE, Proprietor.

METROPOLITAN THEATRE,

585 AND 587 BROADWAY.

WANTED, ATTRACTIVE SPECIALTIES, ALSO CORYPHEES.

THE METROPOLITAN THEATRE COMPANY will, after two of the most successful seasons ever known in New York City, TAKE THE ROAD ON OR ABOUT APRIL 24, with a company of selected specialists in ollo, a corps of burlesques' cleverest exponents in conclusive burlesque, and entire St. Petersburg Ballet. New, novel and attractive printing. Pre-eminently the strongest incorporate amusement enterprise before the public.

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J. H. HAVERLY.....Proprietor and Manager
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70 CONSOLIDATED
CONSOLIDATED 70
70 MASTODON
MASTODON 70
70 MINSTRELS
MINSTRELS 70.
A MARVELOUS MINSTREL METAMORPHOSIS.
A MARVELOUS MINSTREL METAMORPHOSIS.
TWO WEEKS ONLY,
commencing MONDAY, MARCH 20.
MATINEES WEDNESDAY AND SATURDAY. 1-1t

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Broadway and Twenty-second street.
EVERY EVENING AT 8.30.
Sardou's Latest Comedy (played upwards of 900 times in Paris),
DIVORCONS,
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With a very strong cast.
MATINEE SATURDAY AT 2. 1-1t

HAVERLY'S NIBLO'S GARDEN,
COMMENCING MONDAY, MARCH 20, FOR TWO WEEKS ONLY,
M. B. CURTIS AS SAM'L OF POSEN.
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Sale of seats now in progress. 1-1t

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Monday, Tuesday and Wednesday Evenings,
Stephens and Solomon's Romantic Opera,
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Gilbert and Sullivan's Æsthetic Opera,
PATIENCE.
EXTRA MATINEE IN AID OF THE ACTORS' FUND ON MONDAY, APRIL 3. 1-1t

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THE GREAT ORIGINAL CAST.
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Gilbert and Sullivan OPERA SEASON. COMIC OPERA.
The Ideal Performances by the BOSTON COMIC-OPERA COMPANY.
An ensemble of 100.
60 Voices. Mammoth Chorus.
Seats $1, 75c., 50c., 25c.
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Monday, Tuesday, Thursday and Friday, March 20, 21, 23 and 24, "Pirates of Penzance;" Wednesday, March 22, "Patience;" Saturday, March 25, Matinee and Evening, "Trial by Jury" and "Pinafore." 1-1t

TONY PASTOR'S NEW 14TH-STREET THEATRE.
MATINEES TUESDAY AND FRIDAY.
MONDAY, MARCH 20, FIRST TIME OF NEW
BURLESQUE BILLY TAYLOR,
BURLESQUE BILLY TAYLOR,
PRODUCED WITH ALL THE ORIGINAL MUSIC.
Miss LILLIAN RUSSELL AS PHŒBE.
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THE FUNNY PLAY. FUN AT SCHOOL. 1-1t

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EVERY EVENING AT 8.30. SATURDAY MATINEE AT 2.
FIFTH MONTH
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ARE NOW CREATING A PERFECT FURORE IN THE COAL REGIONS OF PENNSYLVANIA.
EVERYBODY DELIGHTED, AND THE
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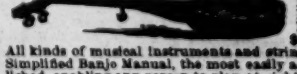

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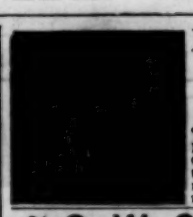

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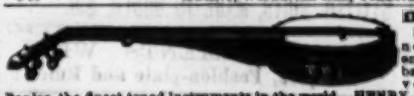

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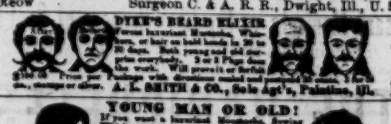

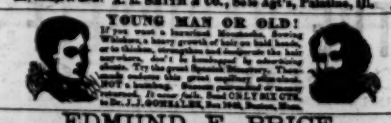

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